Treasures of TUTANKHAMUN in Needlepoint



by Robert Horace Ross

18 color plates and 50 graphs



مصر في عيون المرشد السياحي
مكتبة المرشد السياحي الضخمة
MP

TREASURES OF
TUTANKHAMUN
IN NEEDLEPOINT

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PHOTOGRAPHS BY EDWARD L. WINTRINGHAM

WILLIAM MORROW AND COMPANY, INC.

BOOK DESIGN BY PHILIP GRUSHKIN

Library of Congress Cataloging in Publication Data

Ross, Robert Horace.
Treasures of Tutankhamun in needlepoint.

1. Canvas embroidery—Patterns. 2. Tutankhamen, King of Egypt. I. Title. II. Title: Tutankhamun in needlepoint.
TT778.C3R67 746.4'4 78-10342
ISBN 0-688-03430-6
ISBN 0-688-08430-3 pbk.

Printed in the United States of America.

First Edition
1 2 3 4 5 6 7 8 9 10

To Helen and Howard, Marjorie, and John

ACKNOWLEDGMENTS

Many thanks are due to Marjorie R. Reinhardt, who stitched the needlepoint in the following color plates: III, V, VII, XIV, XV, XVI, and XVIII.

The tour of the treasures of Tut to seven American cities was made possible through the efforts of innumerable people in the Arab Republic of Egypt and in the United States. The author of this collection of interpretive needlepoint designs owes them gratitude.

R.H.R.

ABOUT THE GRAPHS

The graphs for the eighteen designs are each presented first in their entirety. Following are segments, reproduced to larger, more legible scale, that are for use in stitching; the smaller, overall graphs serve to show how the segments fit together. Center lines indicate where one segment of a graph ends and the next begins. Yarn-color keys are provided for each page or pair of facing pages on which the larger stitching graphs appear.

The larger graphs are divided in three ways:

1) For bilaterally symmetrical designs, only the right-hand side, the one stitched first, has been enlarged. To stitch the left-hand side, turn both the canvas and the book completely upside down, which will give you the correct mirror image. Since the stitch count of the design must be perfect for the two sides to fit correctly, it is recommended that you count out the number of stitches for the innermost edge of the border—or the outermost edge of a solid background, when there is one—so that you can begin stitching the left side, with as little counting as possible, at *precisely* the correct stitch point at the upper right of the now upside-down canvas.

2) For designs in which left and right are not the same, both sides of the graph are enlarged. The right-hand side is stitched first.

3) For designs that are not the same from either right to left or top to bottom, the whole graph has been enlarged and cut into quadrants, including their borders. The quadrants are stitched without turning the canvas: upper right first; lower right and upper left next, interchangeably; and lower left last.

Additional rows of stitching, not always indicated on the graphs, will be required on all four sides depending upon the intended use of the completed canvas. Rule of thumb: Add two to four rows for pillows (consult your upholsterer) and four to eight rows for framed pieces (depending upon the type of mounting and frame molding). Regardless of whether or not a graph shows additional rows of stitching outside the design proper, you yourself should establish how many such rows are needed for your particular project.

You will also find—if you compare some graphs *very* closely with the color plates—that certain minor changes have been made in the graphs. These are final adjustments which the author felt would improve upon the designs as he originally stitched them.

THE COLOR PLATES

THE PLATES



Plate I: The Names of Tutankhamun

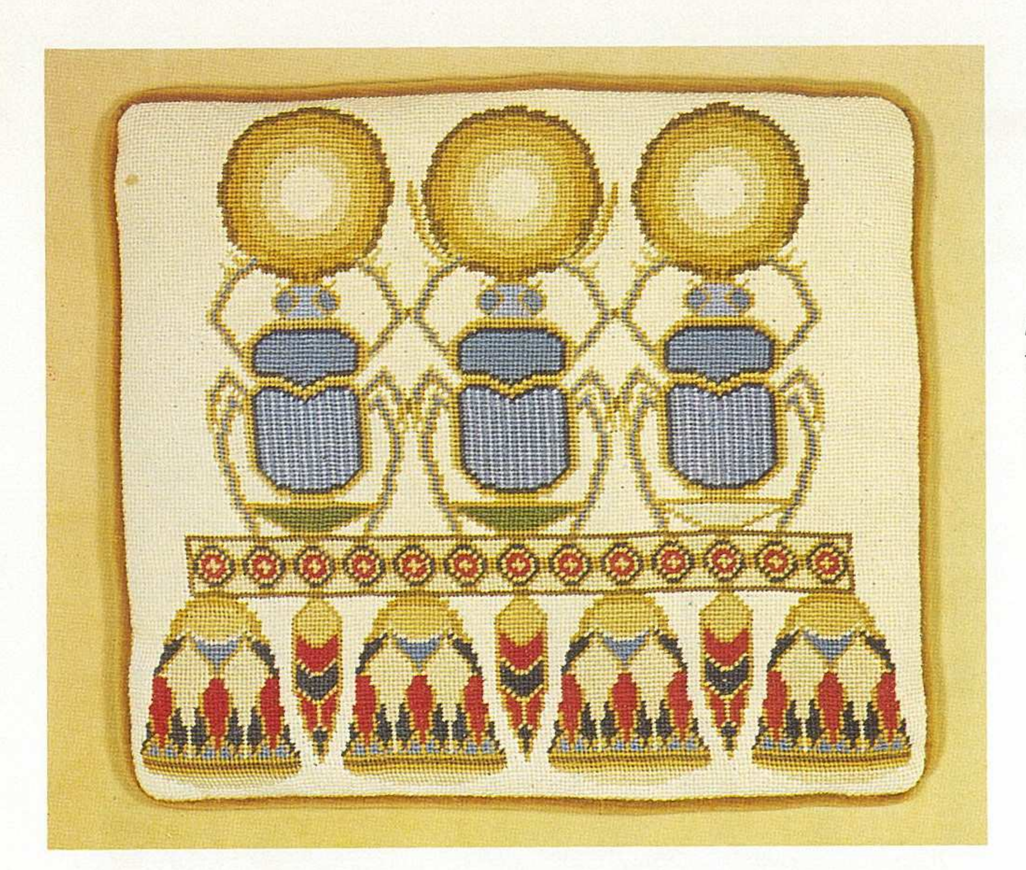


Plate II:
The Triple-Scarab Pectoral



Plate III:
The Winged Scarab

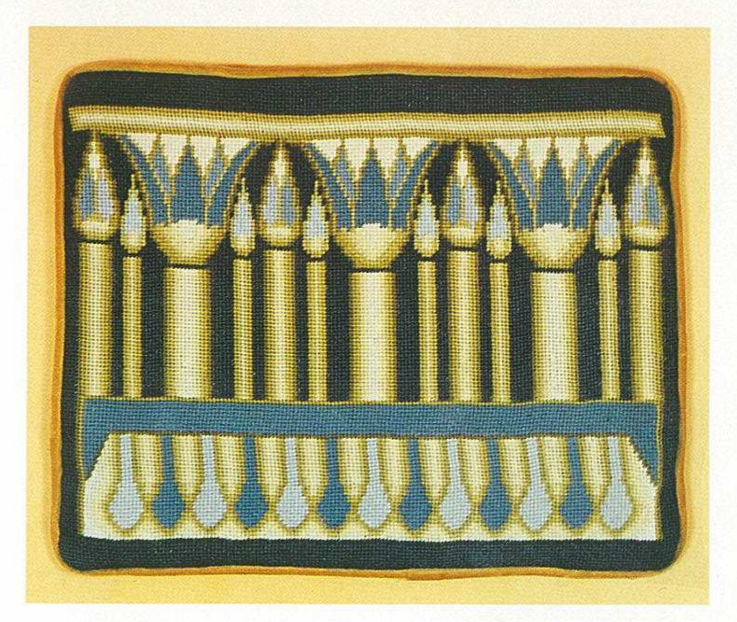


Plate IV: The Lunar Pectoral



Plate V: The Royal Bow



Plate VI: The Vulture Pendant



Plate VII:
The Royal Casket



Plate VIII:
The Scarab Bracelet



Plate IX: The Nomen—Tutankhamum



Plate X: Decorative Borders



Plate XI: Nebkheperura

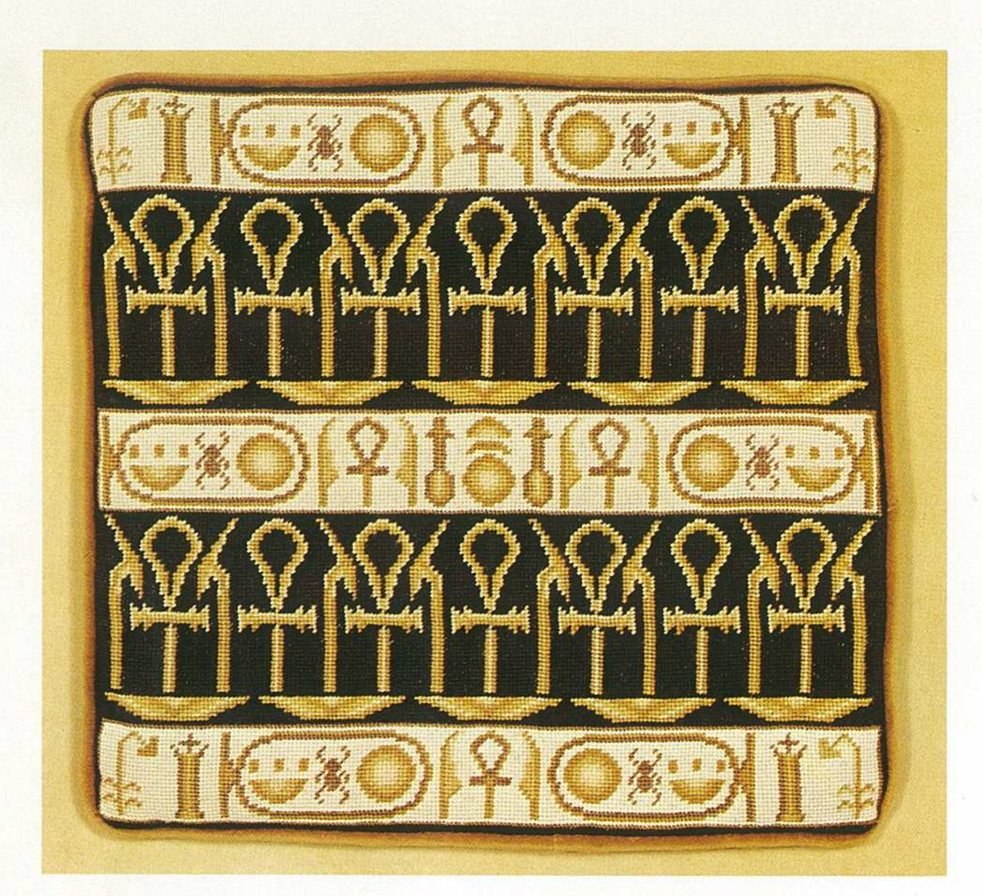


Plate XII:
The Royal Chest



Plate XIII:
Upper and Lower Egypt

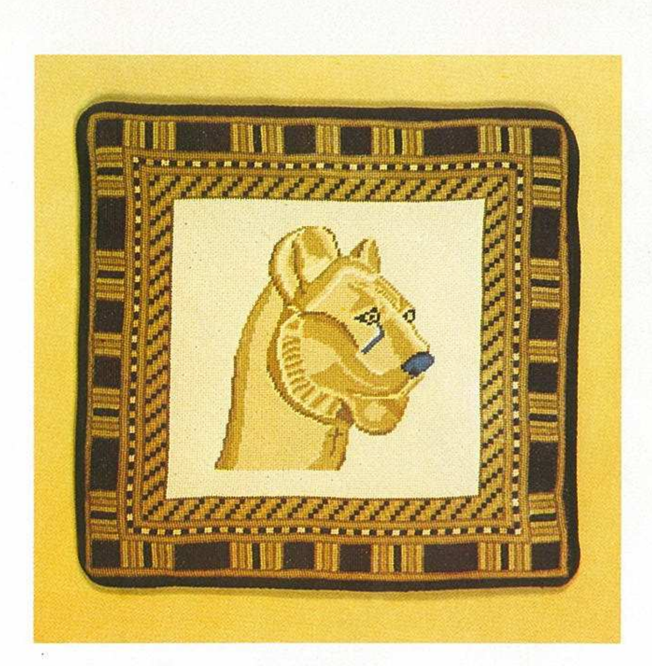


Plate XIV: The Lion Bedstead



Plate XV: The Ankh



Plate XVI: Tutankhamun's Chair



Plate XVII: The Outer Shrine



Plate XVIII: The Royal Mask

INTRODUCTION

On November 4, 1922, the British archaeologist Howard Carter, after years of searching, found the tomb of Tutankhamun in the Valley of the Kings on the Nile's west bank. The discovery was heralded around the world not for the scale of the tomb itself, but for the electrifying beauty of the objects it contained.

According to most evidence, Tutankhamun, nine years old, attained the throne in 1334 B.C. during a prosperous period of the Eighteenth Dynasty. The brevity of his reign—nine years—is what many historians feel accounts for the modest dimensions of his resting place in the royal necropolis at Luxor. There wasn't time for the long-range, elaborate preparations usually made for the tombs of Egypt's rulers. The quality and extent of the decorations of the chambers suggest that they might have been intended for a commoner and been hastily converted for royal use on the unexpected death of the young King.

In contrast to the simplicity of the chambers, the items found—some belonging to the King while he lived, others to his royal predecessors, some to accompany him on his journey through the afterlife—were the elaborate and sophisticated work of remarkable artisans, who crafted them in only ten weeks during the mummification process. Despite the speed with which they must have worked, they achieved results of extraordinary intricacy with an abundance of gold and copper, semiprecious stones, and other materials: lapis lazuli from Afghanistan; obsidian and volcanic glass from Abyssinia; gold from Nubia; turquoise from Sinai; quartz, carnelian, glass, and faience. Such a plethora of objects was found in the dark, cramped Annex, Antechamber, Burial Chamber, and Treasury of the tomb that it took about ten years to remove and catalogue them all. In the Burial Chamber, a stone sarcophagus, nine by five feet, was encased in four golden shrines. When the cover of the sarcophagus was lifted, it revealed a mummiform coffin of sheet gold, glass, and colored stones. Within that lay a second wood-and-gold coffin, and within that a third one of 22-karat gold which held the Pharaoh's mummy with the death mask that is the peak of craftsmanship among Tut's treasures. One hundred and forty-three gold and jeweled ornaments were found in the sarcophagus. The selection of materials and the combinations of textures and intense colors were handled with such precise delicacy that every design, and design within a design, creates a oneness of beauty in itself.

PLATE I

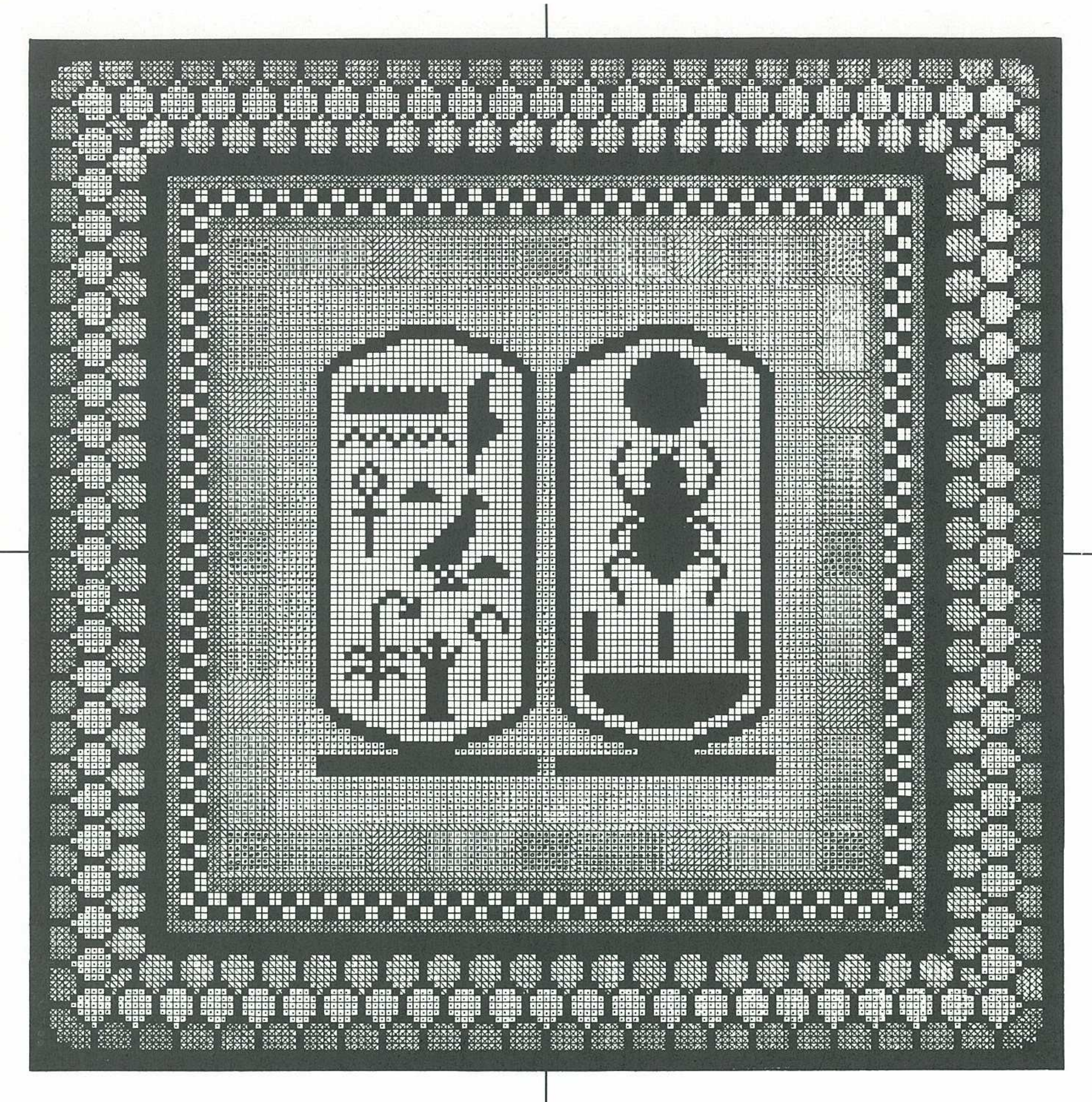
THE NAMES OF TUTANKHAMUN

The universal scope of the Egyptian ruler's domain—all that the sun encircles—is encompassed by an oval rope representing a cartouche. The King's throne name (prenomen) and personal name (nomen) are almost always depicted within a cartouche. The left-hand cartouche holds the three separate elements of the name Tutankhamun: the bird with two half circles stands for Tut ("image"); to the left is the *ankh* ("life" or "live"); the top three symbols mean the god Amun. Although the symbols for Amun are read last, they always take precedence of position. The three symbols on the bottom are often included in Tut's cartouche. From the right: the crook, designating "ruler"; "of On," the center of sun worship; and a sign meaning "Upper Egypt." The components within the cartouche reveal that the King was named after the sun god Amun, hence Tutankhamun (the image of Amun), the *ankh* or life-giving force of the sun, ruler of the Upper Kingdom and of "On" (known to the Greeks as Heliopolis).

The right-hand cartouche is the prenomen Neb-Kheperu-Ra, translated as "the Lord of Forms is Ra." The name proclaims Ra's infinite character and his ability to assume a multiplicity of forms. The *neb*, or half-circle basket, is "Lord"; the three vertical lines pluralize the scarab or *kheper*, meaning "forms"; the circle is Ra.

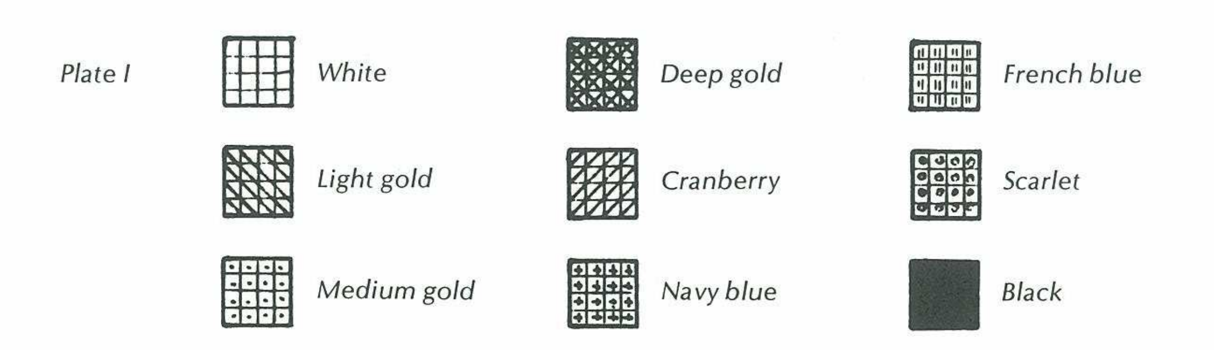
I have worked the names of Tut on Plate I on both #10 and #12 interlocked mono canvas. The pattern is 151 stitches square, stitched in white; black; deep, medium, and light golds; cranberry and scarlet reds; navy and French blues. Three-ply Persian yarns are used on the #10 canvas; two strands of the yarn are used on the #12.

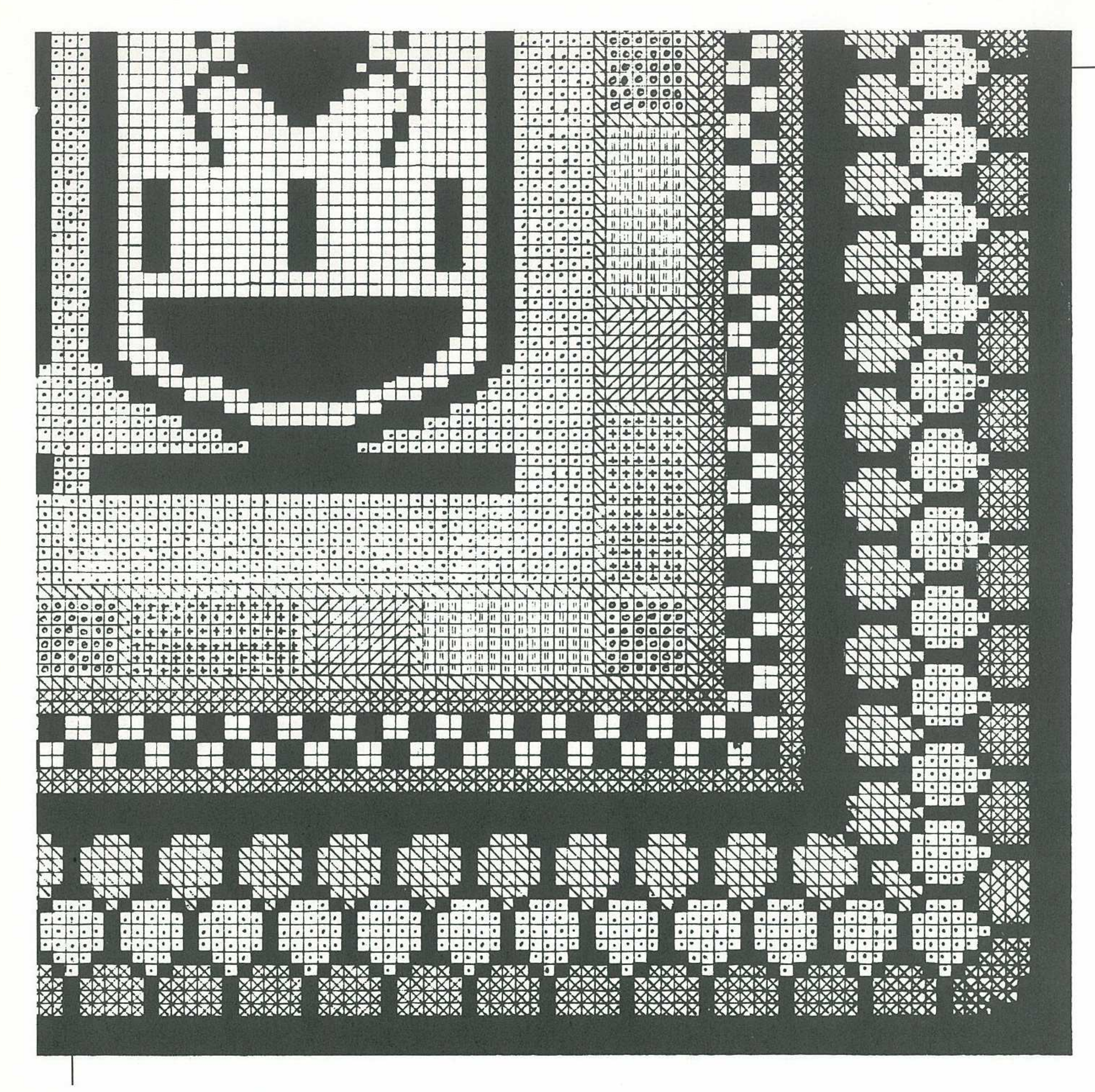
The red-and-blue inner border and the middle checkerboard motif are found frequently on royal objects. The reds and blues are generally glass or stones inlaid in gold; the checkerboard is usually painted or ebony-ivory inlay. These particular needlepoint borders are modifications of borders found on the wooden chest, one of the most important works of art found in the tomb. The outermost border, worked in three shades of gold with a black matrix, is the conventional feather design found in the inlaid cloisonne work on the shaft of the royal scepter, on the royal penholder, and on the torso of the representations of the vulture goddess Nekhbet.



The Names of Tutankhamun

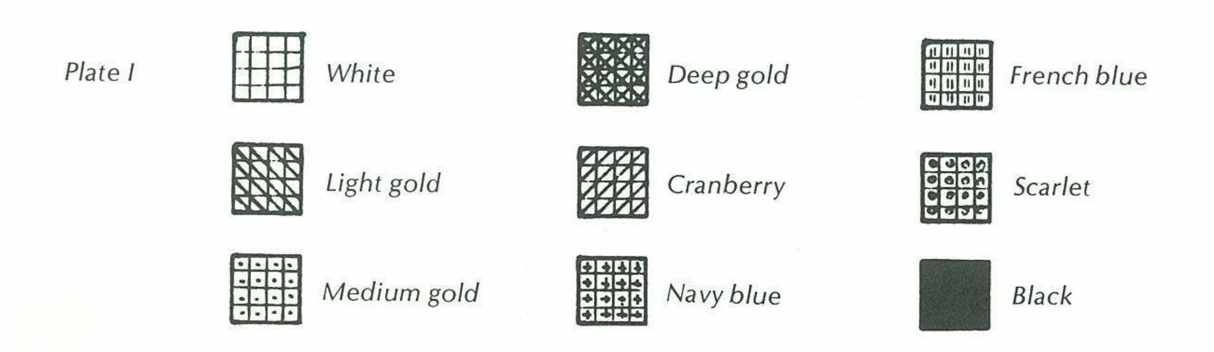
Upper-right quadrant





The Names of Tutankhamun: Lower-right quadrant

Upper-left quadrant



The Names of Tutankhamun: Lower-left quadrant

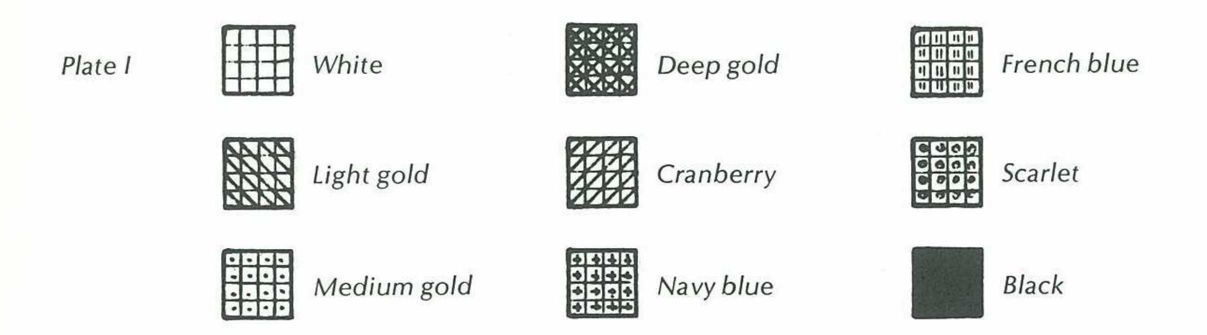


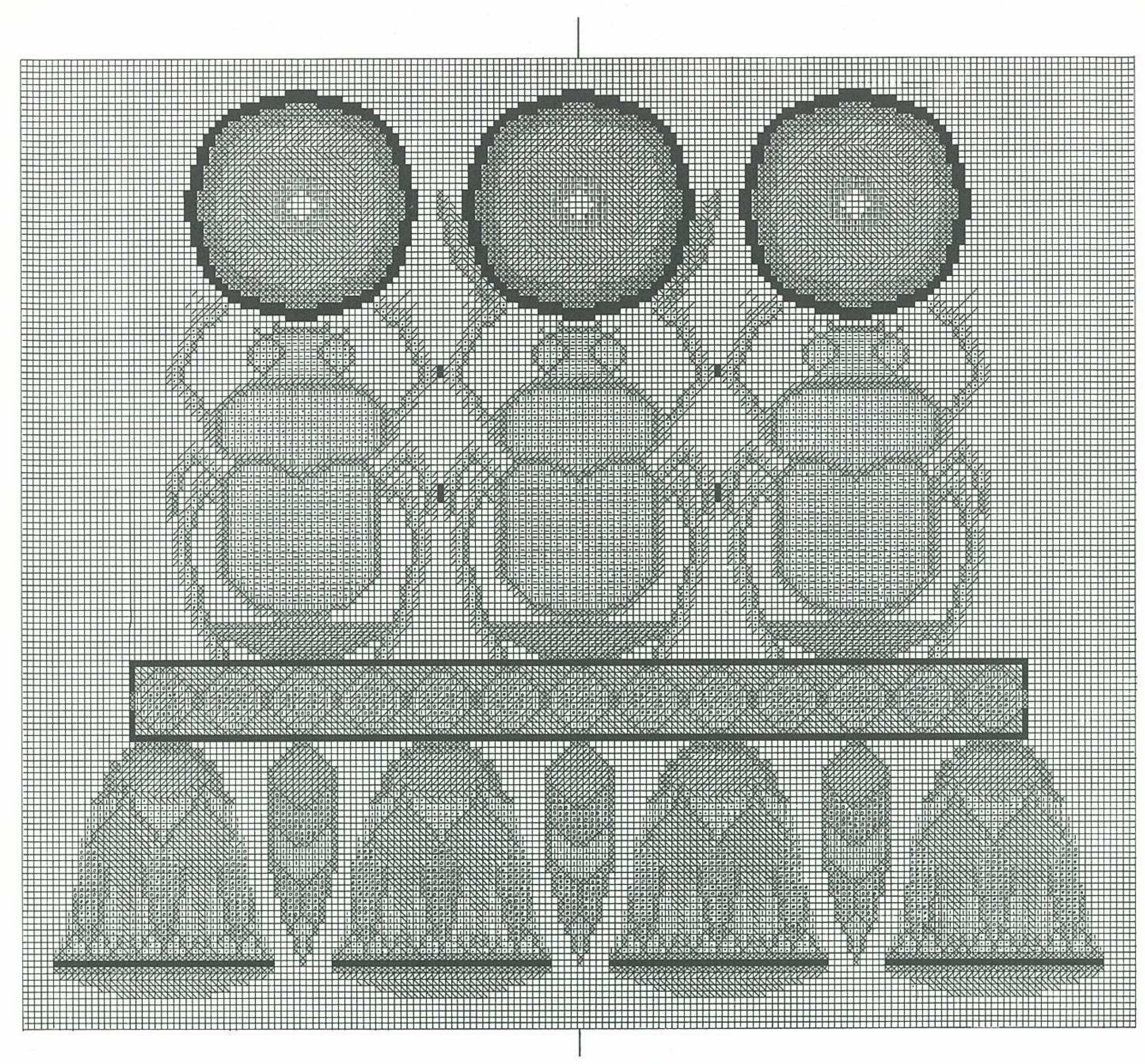
PLATE II

THE TRIPLE-SCARAB PECTORAL

This triple scarab design is derived from a pectoral found among the mummy's wrappings. A gold frame holds three lapis lazuli scarabs forming the hieroglyph for "heaven," and three discs are grasped in the lapis lazuli forelegs. The central disc, cradled in a crescent, represents the moon; the two outer discs stand for the sun, Ra. Thirteen blue-glass and gold marguerites are on a bar of gold below the scarabs; three large lotus buds and four flowers are suspended from the bar.

The *neb,* or basket sign, for "lord," is beneath each scarab. Missing, though, above the *neb,* are the usual three vertical discs. Recognizable symbols or motifs were sometimes modified, although the reasons are often unclear. In this case the three discs are not used, but the sign is repeated three times, indicating its pluralized meaning. A certain artistic freedom enabled the craftsman to make decisions based on the available space and the effect desired.

The needlepoint design has been worked on #10 mono canvas in 3-ply Persian yarns: French, old, and navy blues; jade green, cranberry, four tones of gold, pecan, and pale yellow are used in the 177-by-155-stitch oblong.



The Triple-Scarab Pectoral—a bilaterally symmetrical design

Opposite: Right half

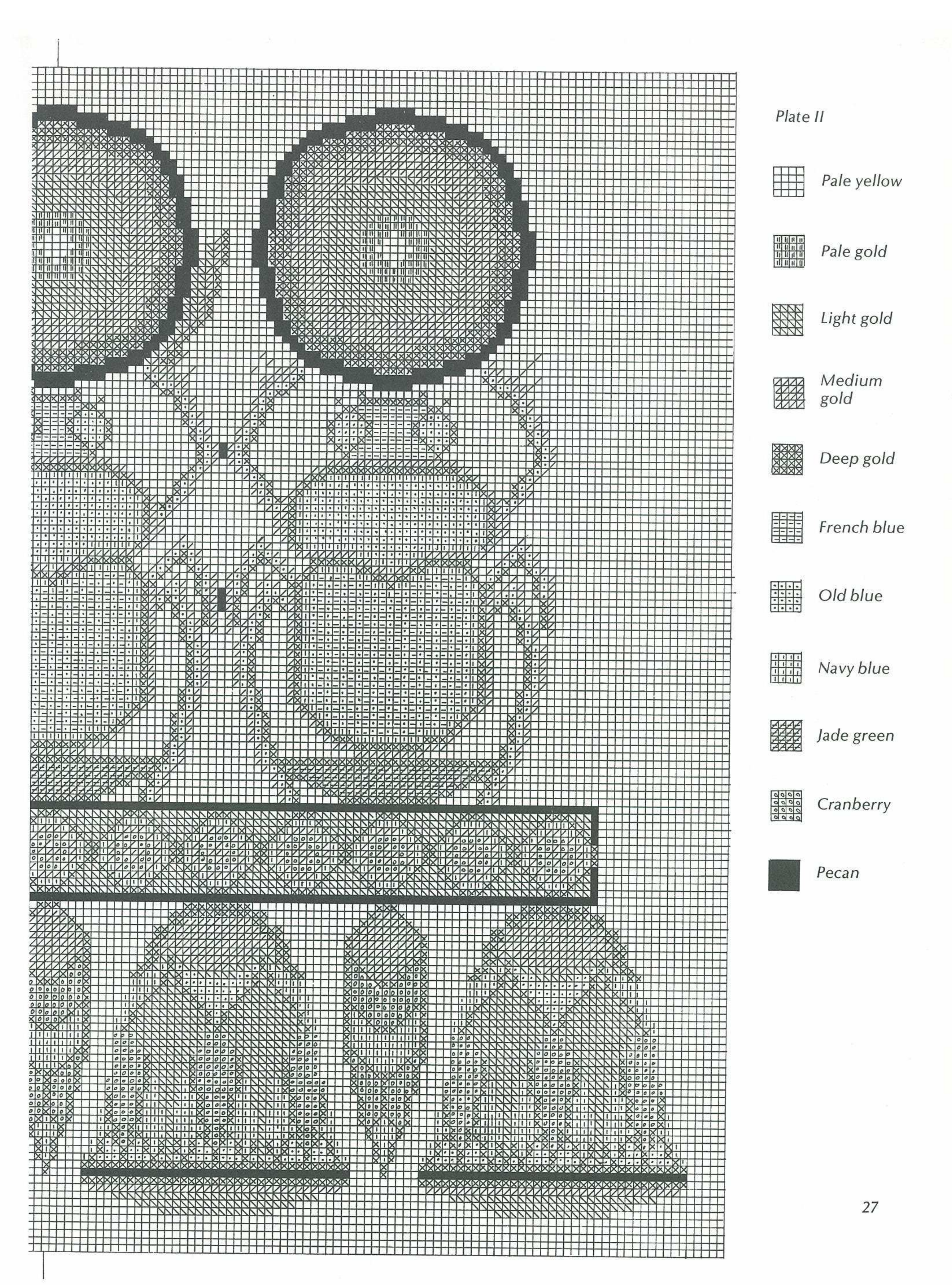

Plate II
Pale yellow
Pale gold
Light gold
Medium gold
Deep gold
French blue
Old blue
Navy blue
Jade green
Cranberry
Pecan

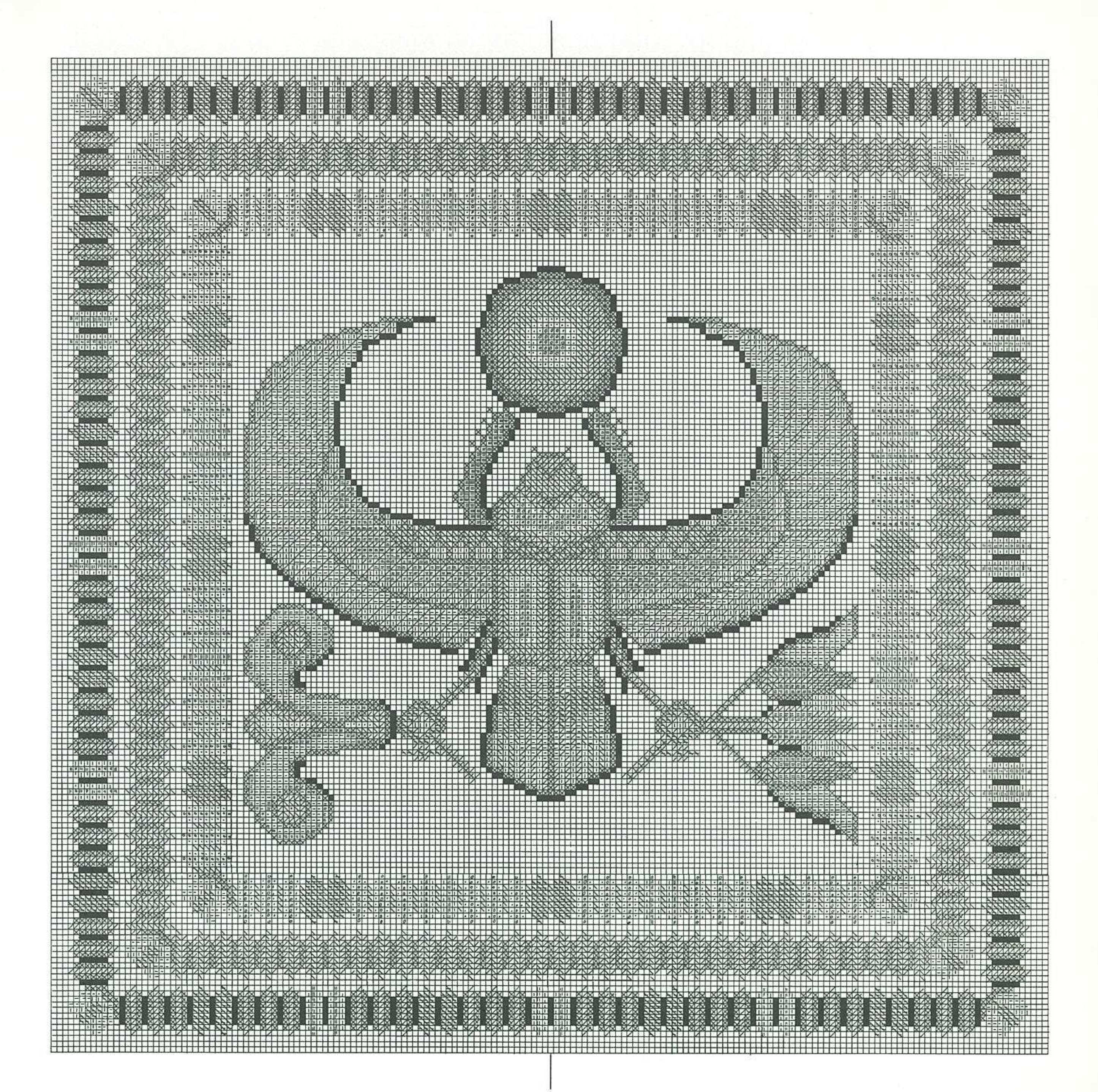
PLATE III

THE WINGED SCARAB

Ra, the Egyptian sun god, was represented by both the falcon and the scarab. The merging of two symbols—separate concepts that, in time, were fused—was common. The inspiration for the needlepoint design is an example of this fusion on an elaborate pectoral. The scarab, of translucent greenish-yellow chalcedony, serves as the body of the falcon, whose wings are outstretched. The gold legs are those of a falcon, and the lapis forelegs are those of a scarab. The sign of infinity *(shen)* is held in each foot; one also holds a lotus flower with buds and the other an open lily. The pectoral is inlaid with carnelian, lapis, calcite, obsidian, turquoise, and red, blue, green, black, and white glass.

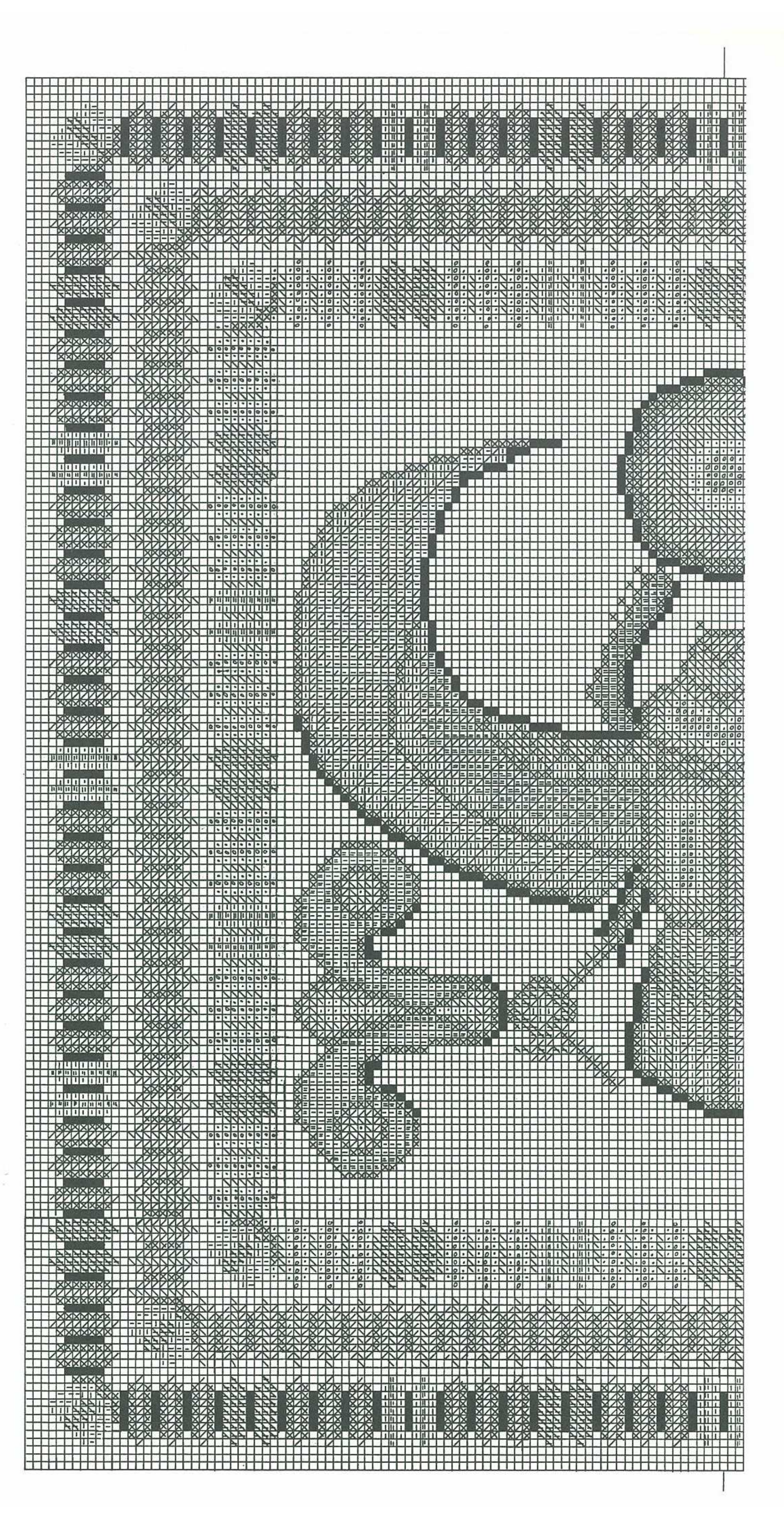
The reward for valor and distinguished service *(shebu)* is depicted on the necklace's border. This triple-string necklace is based on the strands found around the neck of Tut's gold funerary mask.

The gold and red colors in the needlepoint represent gold beads. (Applications of iron oxide and soda produced the reddish tones on the gold metal.) The blue colors represent faience beads. At the corners of the strands are lotus buds depicted in gold inlaid with carnelian and faience. The 177-stitch-square design was executed on #10 mono canvas in four tones of gold, ivory, pecan, four shades of blue, two shades of red, and black for the background.



The Winged Scarab:

Left side



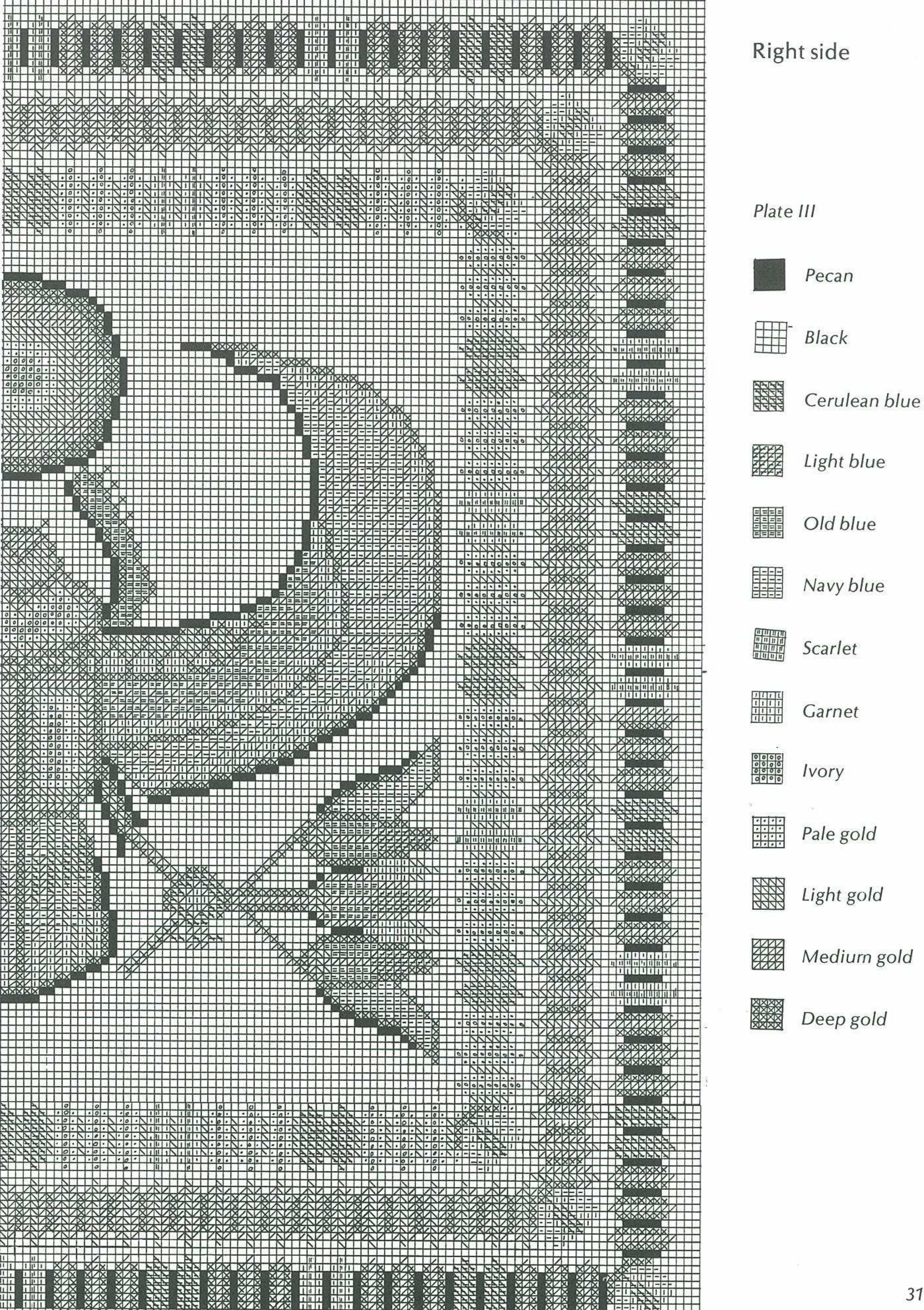
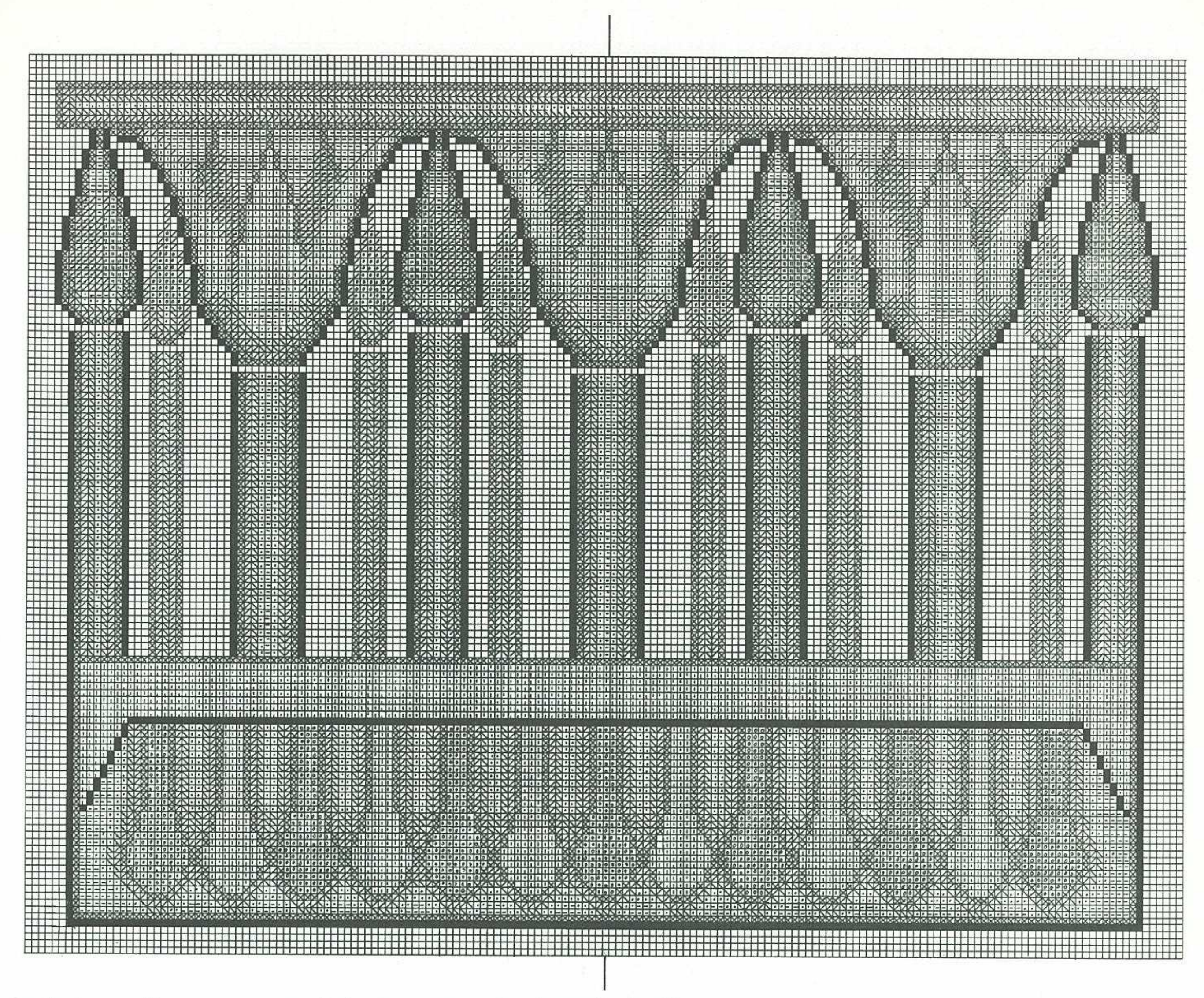

Right side
Plate III
Pecan
Black
Cerulean blue
Light blue
Old blue
Navy blue
Scarlet
Garnet
Ivory
Pale gold
Light gold
Medium gold
Deep gold

PLATE IV

THE LUNAR PECTORAL

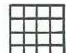
This design is derived from the bottom section of the lunar pectoral. A large number of the pieces of tomb jewelry were pectorals decorated with the symbols of the deities. Represented here in narrow hieroglyphic signs are the sky and lotus buds and flowers growing from celestial waters.

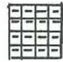
The 171-by-133-stitch design has been worked on #10 mono canvas with four tones of gold, five shades of blue, ivory, and pecan to represent the gold and lapis lazuli inlays.

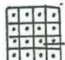


A bilaterally symmetrical design. *Overleaf:* Right half

Plate IV

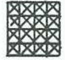

Navy blue

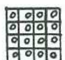

Ivory


Pale gold

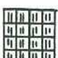

Light gold


Medium gold


Deep gold


Pale blue


Deep French blue


Medium blue


Medium French blue

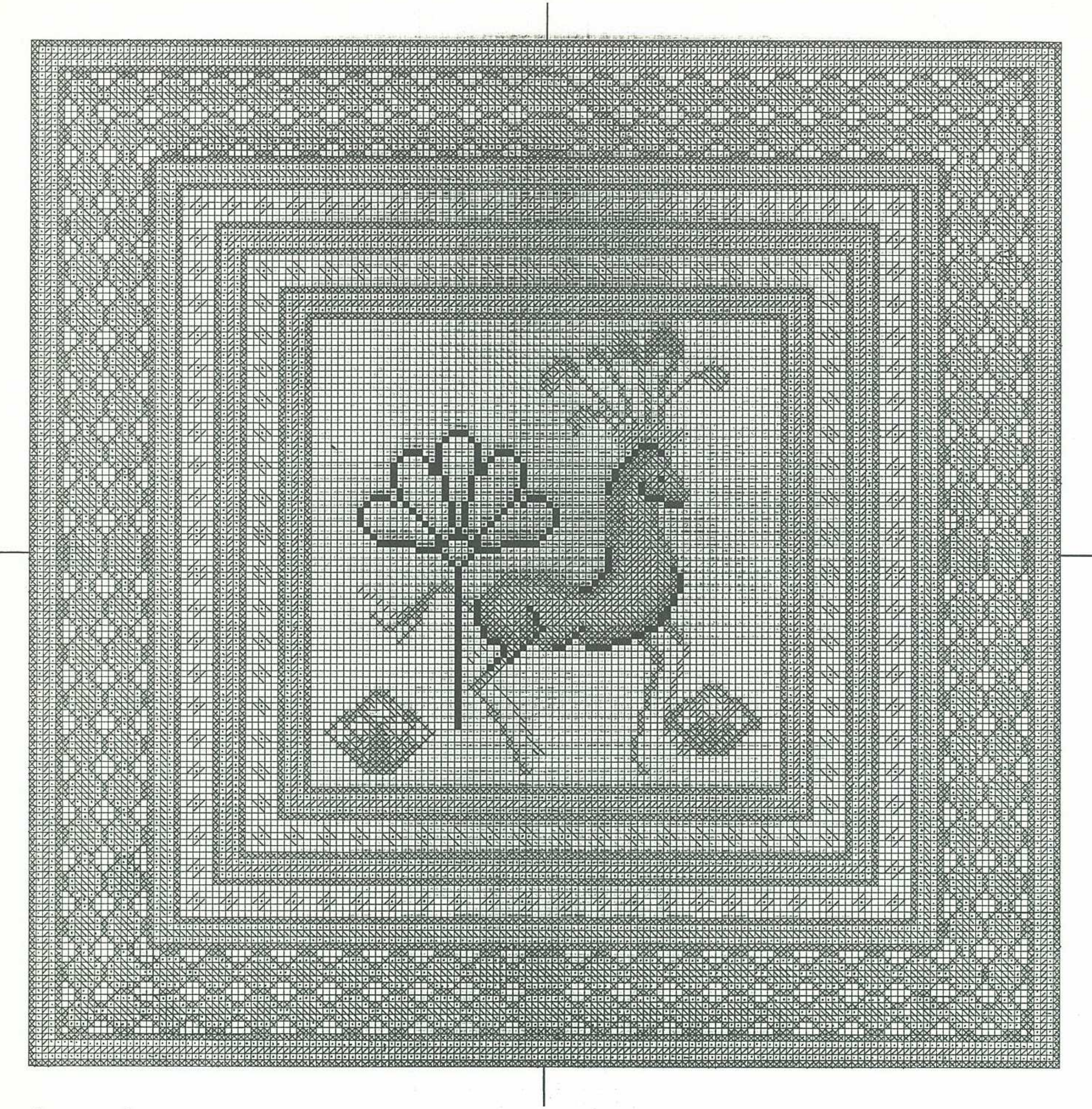

Pecan

PLATE V

THE ROYAL BOW

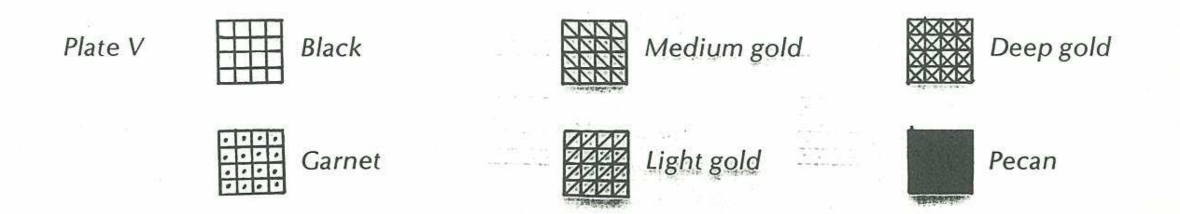
Among some fifty such weapons found in the tomb, one of the most elaborately and intricately decorated is this composite bow. Geometric, chevron, and floral motifs bordered and inlaid with gold, gold granulations, and gold bands are the symmetrical ornamentation on the front and back. The pattern on the face and back is broken only twice, once by this horse with a plume headdress, an ostrich-plume fan behind its flank, and two unidentified flowers.

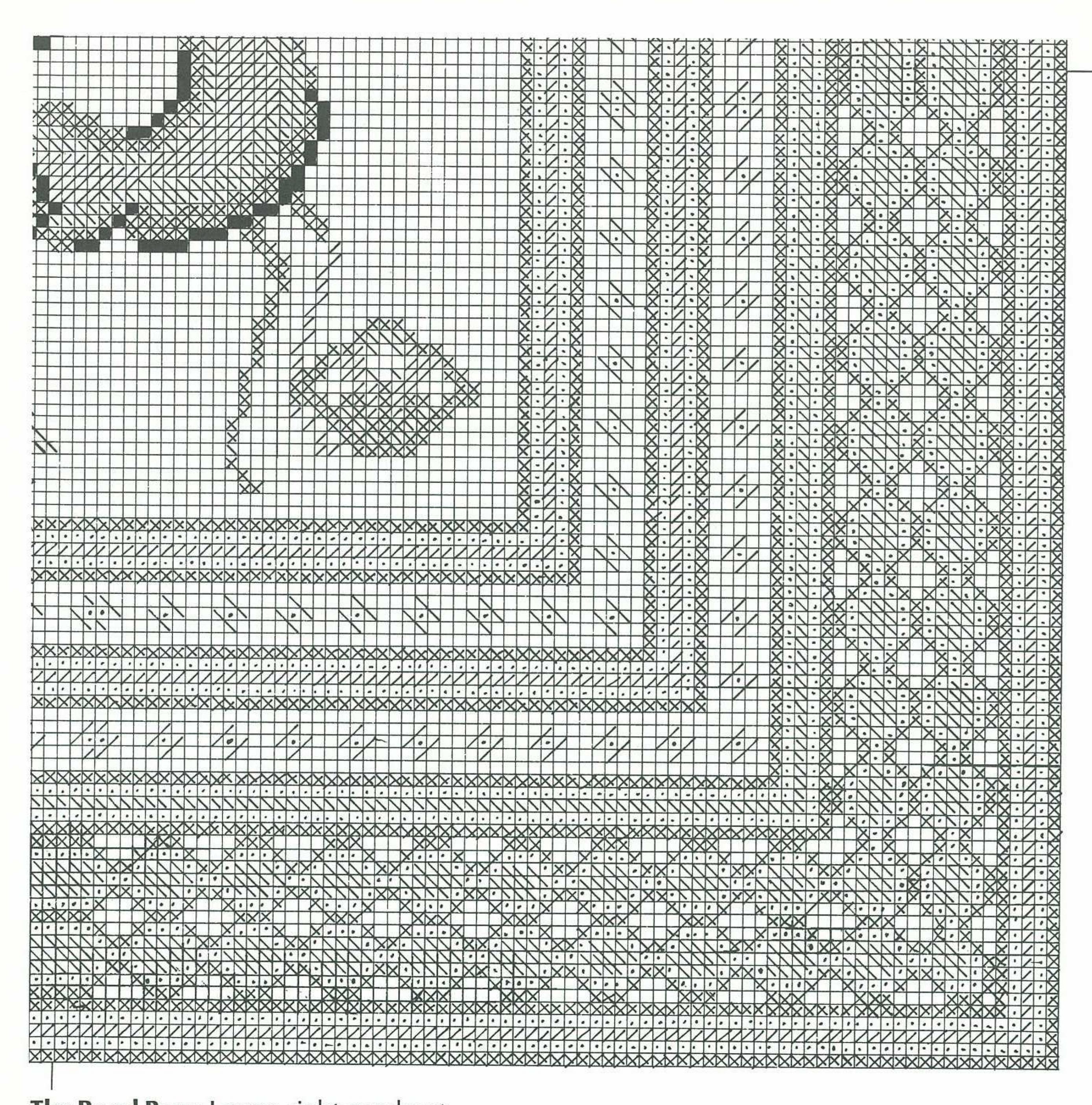
The 158-stitch square uses #10 mono canvas stitched with 3-ply Persian yarns in three tones of gold and pecan, garnet, and black.



The Royal Bow

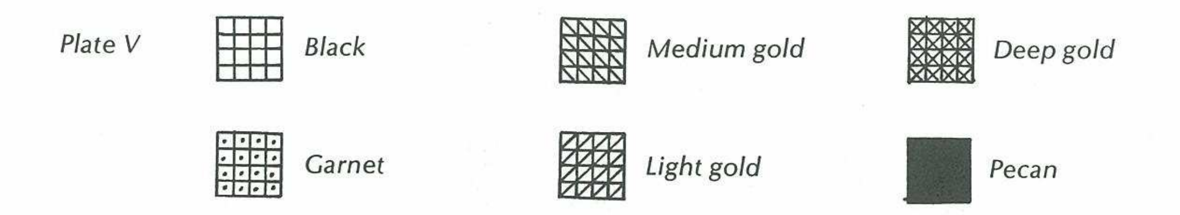
Upper-right quadrant





The Royal Bow: Lower-right quadrant

Upper-left quadrant



The Royal Bow: Lower-left quadrant

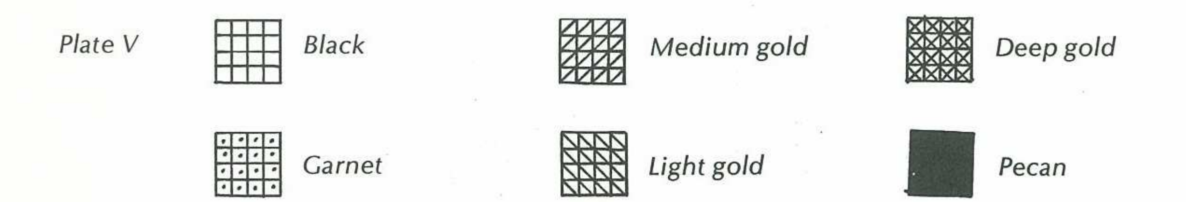
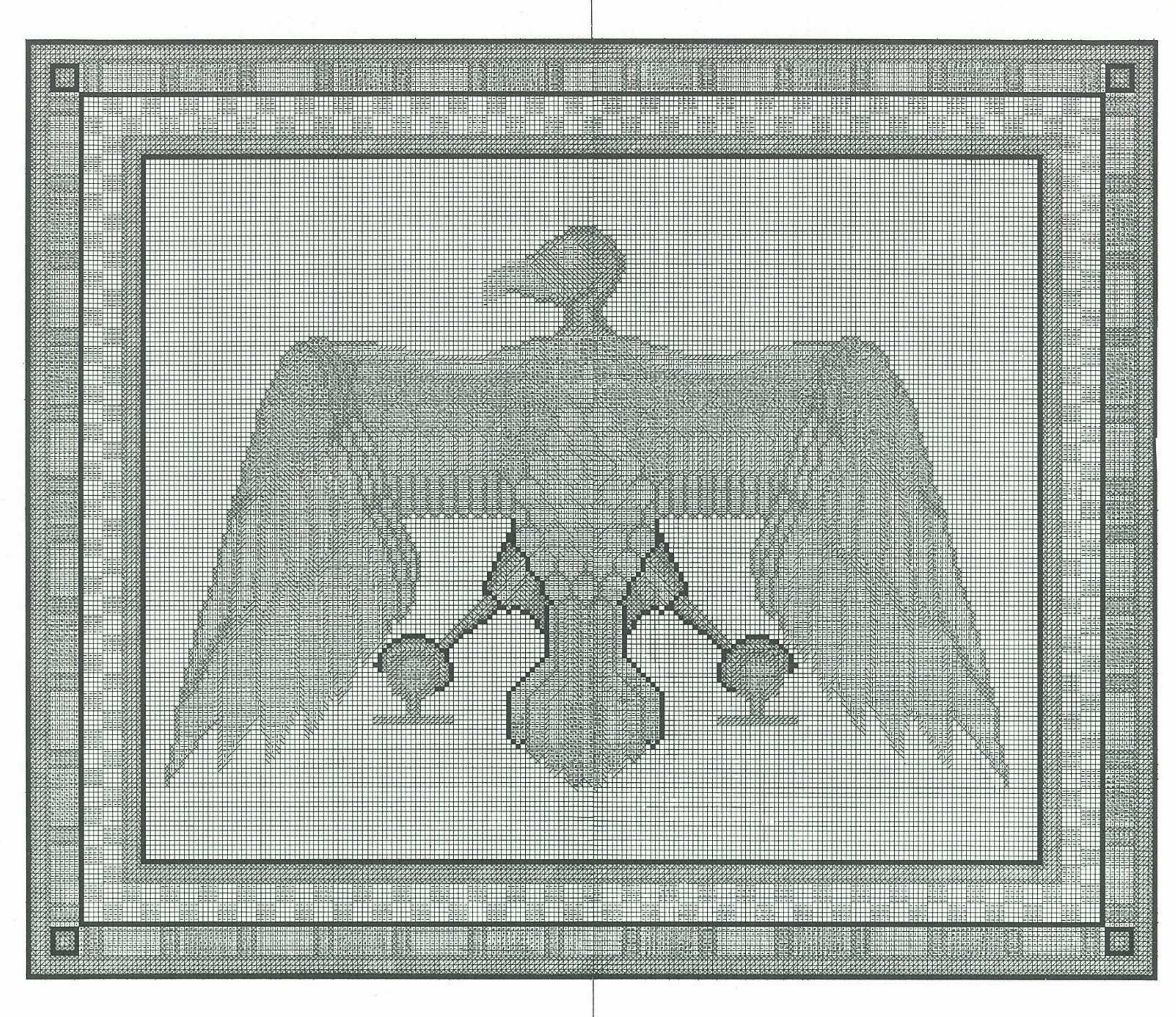


PLATE VI

THE VULTURE PENDANT

This image of Nekhbet, the vulture goddess of Upper Egypt, was discovered in the mummy's neck wrappings, between the eleventh and twelfth layers of bandage. It is believed that the objects belonging to Tutankhamun while he was alive were encased in the innermost swathings. The pendant of Nekhbet is solid gold inlaid with blue and red glass. The hieroglyph for "infinity," *shen,* is held in each talon. The outer border I've used for the needlepoint is taken from a shrine-shaped pendant of Nut, the sky goddess; the inner border's checkerboard design is a motif often encountered.

The rectangular 238-by-196-stitch design was worked on #14 interlocked mono canvas with two strands of 3-ply Persian yarn. The design uses four tones of gold, pecan, three shades of French blue, two shades of red, and turquoise on an ivory background.



The Vulture Pendant

Opposite: Right side

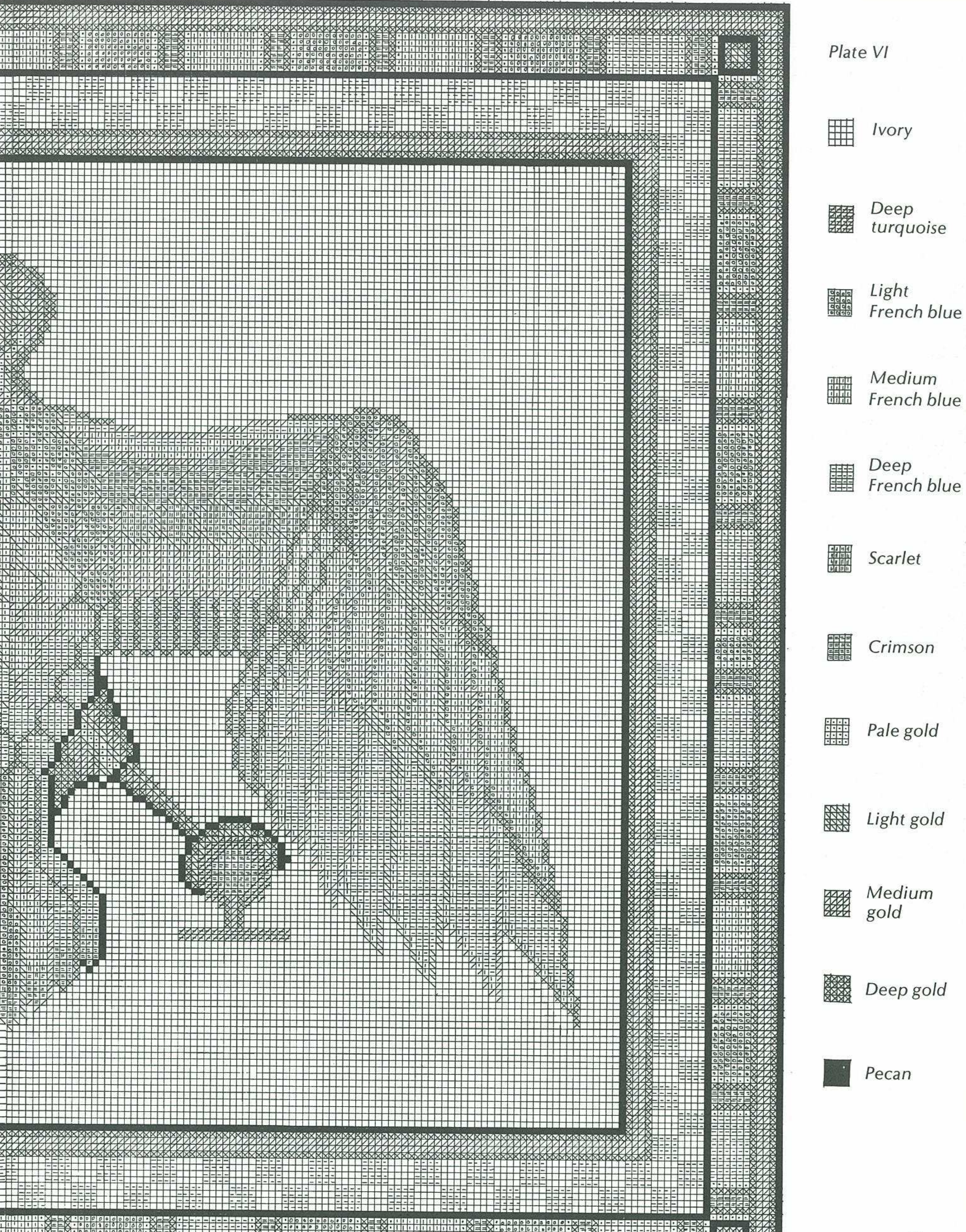
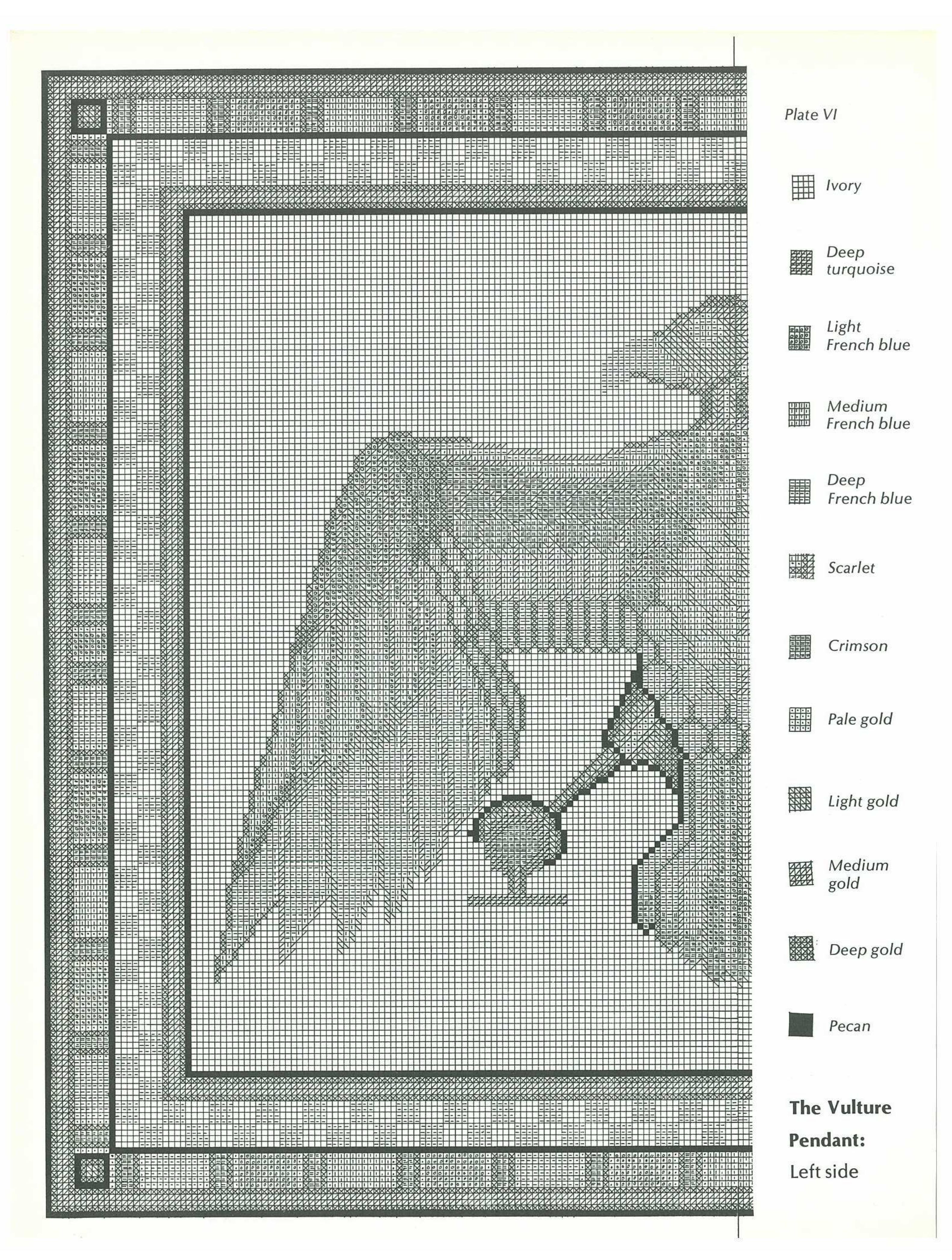


Plate VI

▦	*Ivory*
▦	*Deep turquoise*
▦	*Light French blue*
▦	*Medium French blue*
▦	*Deep French blue*
▦	*Scarlet*
▦	*Crimson*
▦	*Pale gold*
▦	*Light gold*
▦	*Medium gold*
▦	*Deep gold*
■	*Pecan*



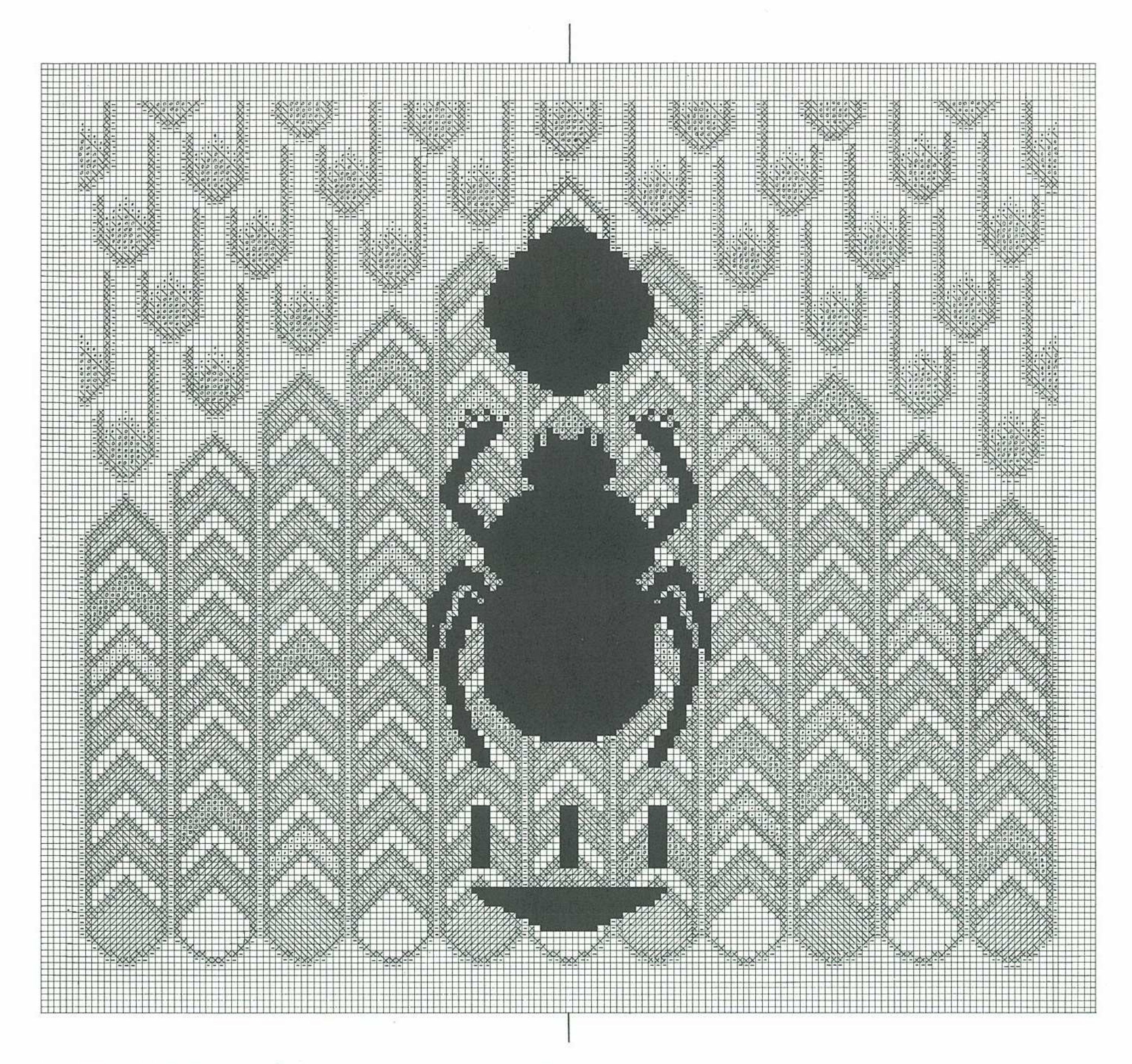
The Vulture Pendant:
Left side

PLATE VII

THE ROYAL CASKET

Ra, the sun god, the Lord of All Forms, was most often embodied in a scarab. On this canvas, the sign for Nebkheperura, the young King's throne name, is superimposed on motifs from the mummiform coffins and from the four small caskets that held his viscera.

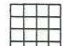
The 167-by-151-stitch #10 mono canvas has been worked with 3-ply Persian yarns in three tones of gold, deep French blue, cranberry, garnet, and deep and medium turquoise to depict the beaten gold, carnelian, and inlaid colored glass.



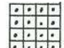
The Royal Casket—a bilaterally symmetrical design

Opposite: Right half

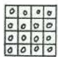
Plate VII



Deep French blue



Deep turquoise



Garnet



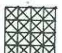
Deep gold



Cranberry



Medium turquoise



Medium gold



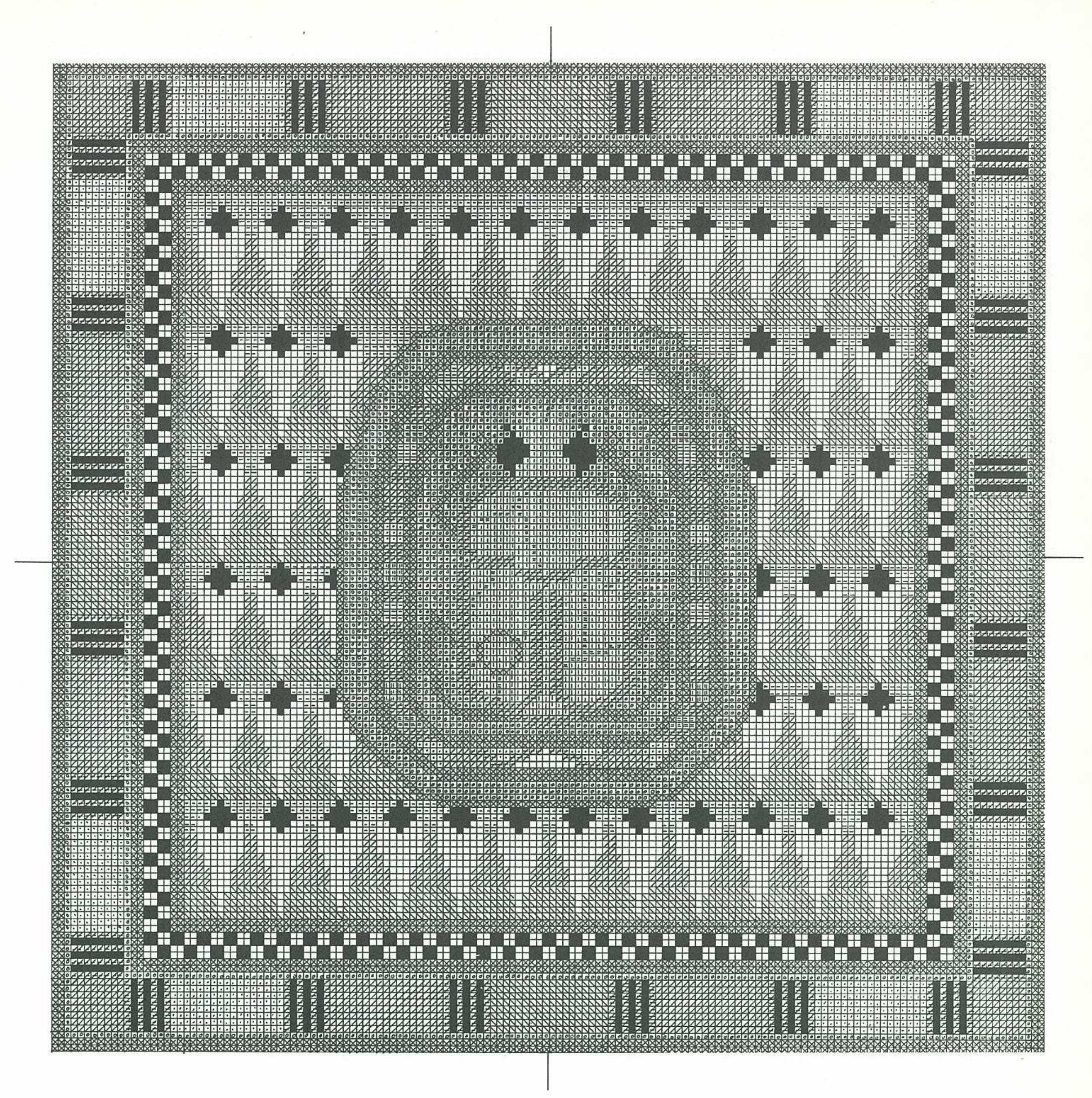
Light gold

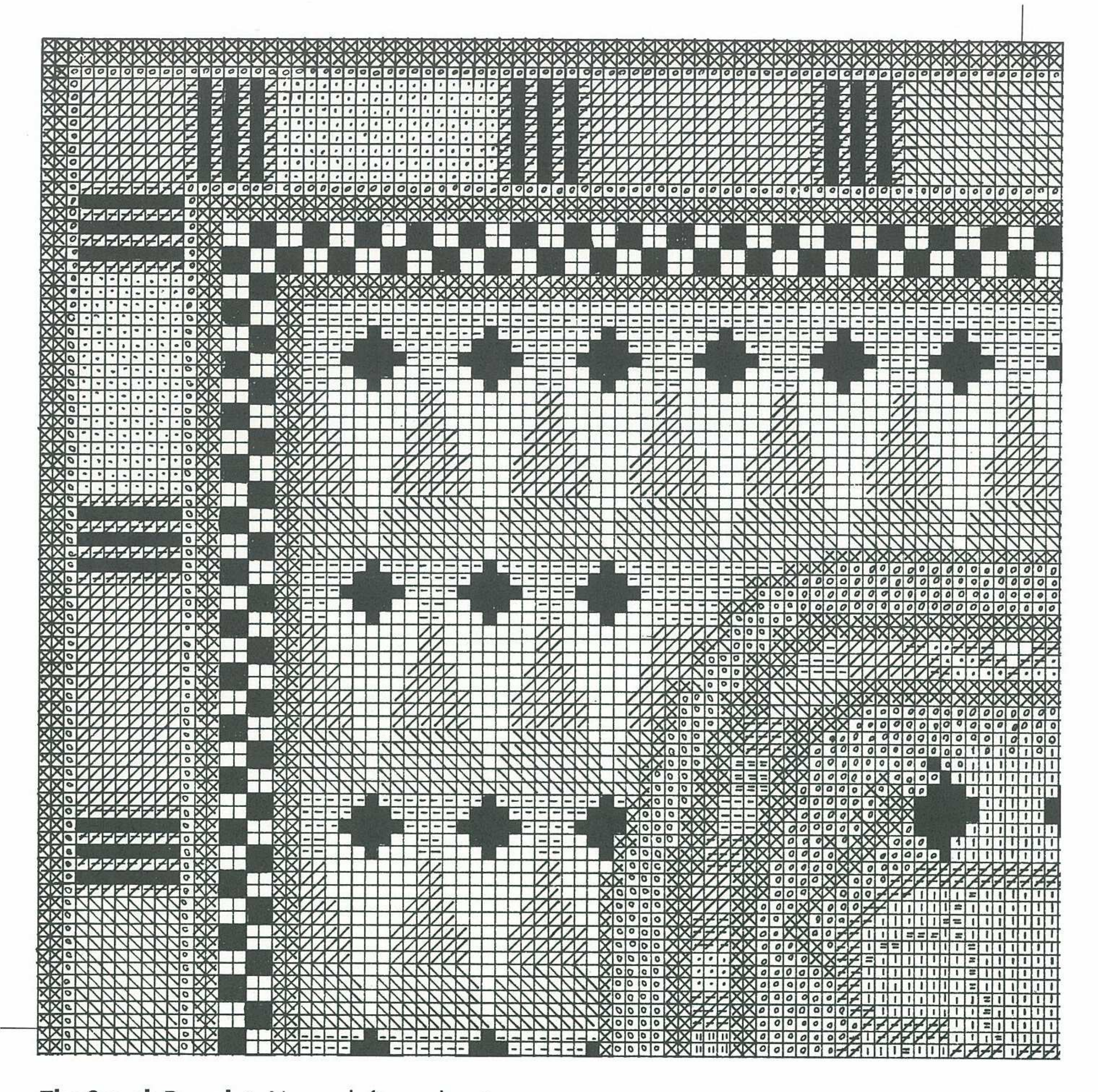
PLATE VIII

THE SCARAB BRACELET

The hieroglyph for "scarab" also means "form" or "existence," and "Amun," the sun god, and the scarab, or beetle, was often used to symbolize Amun. I've modeled this scarab on a bracelet discovered in the cartouche box; the piece is thought to be the young King's because of its small size. The scarab is gold openwork encrusted with lapis lazuli from Afghanistan. A raised band of gold, lapis, turquoise, quartz, and carnelian inlay forms the sides. The outermost border is found on bracelets and on the famed wooden chest. The checkerboard pattern is also found on the chest and on vases. The side panels of the chest and the alabaster unguent jar are adorned with the repetitive background.

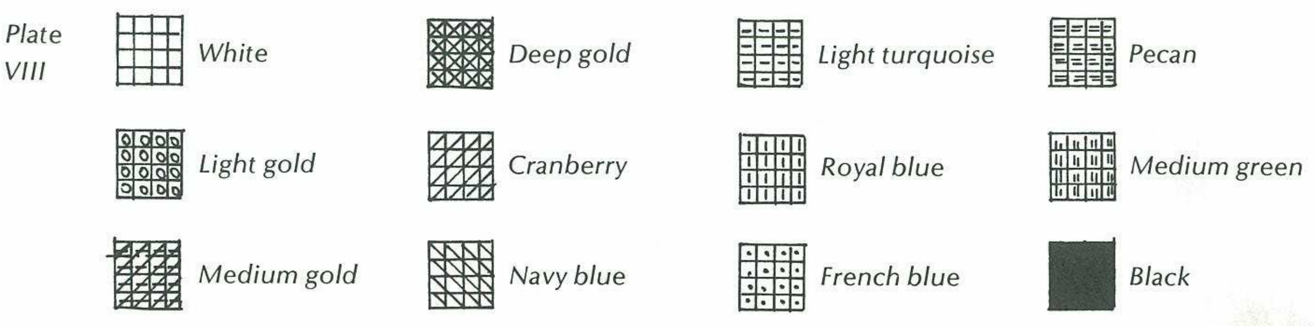
This 150-stitch-square design is worked on #10 mono canvas in black, white, navy, cranberry, light turquoise, French and royal blues, three tones of gold, pecan, and medium green.

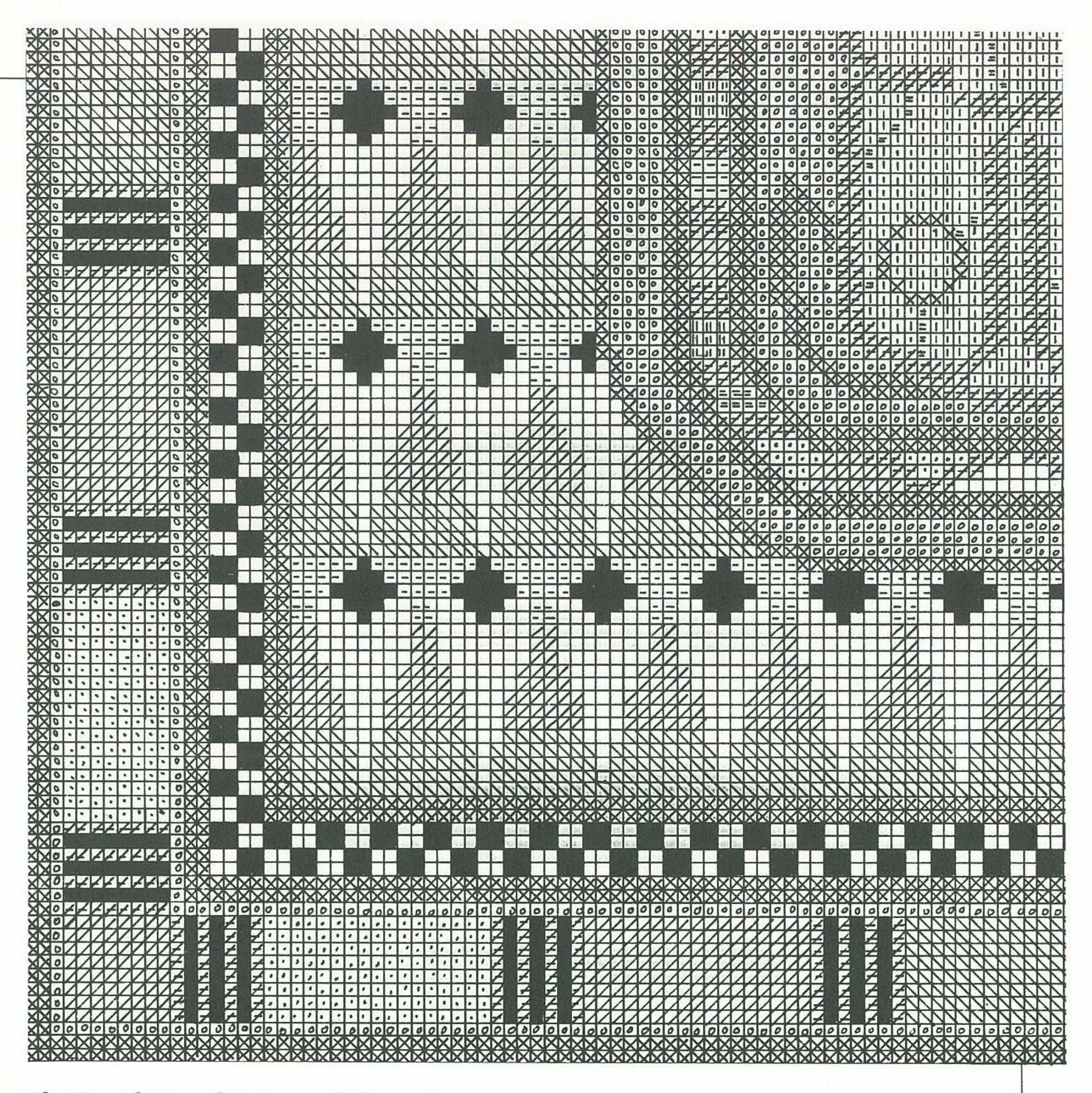




The Scarab Bracelet: Upper-left quadrant

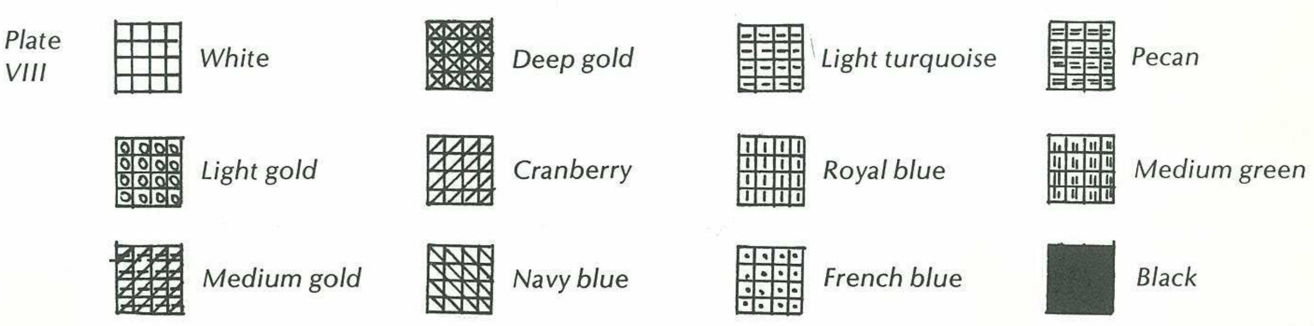
Upper-right quadrant





The Scarab Bracelet: Lower-left quadrant

Lower-right quadrant



3½ lbs / in wool
rug = roughly 4 ft long
by 34 inches wide

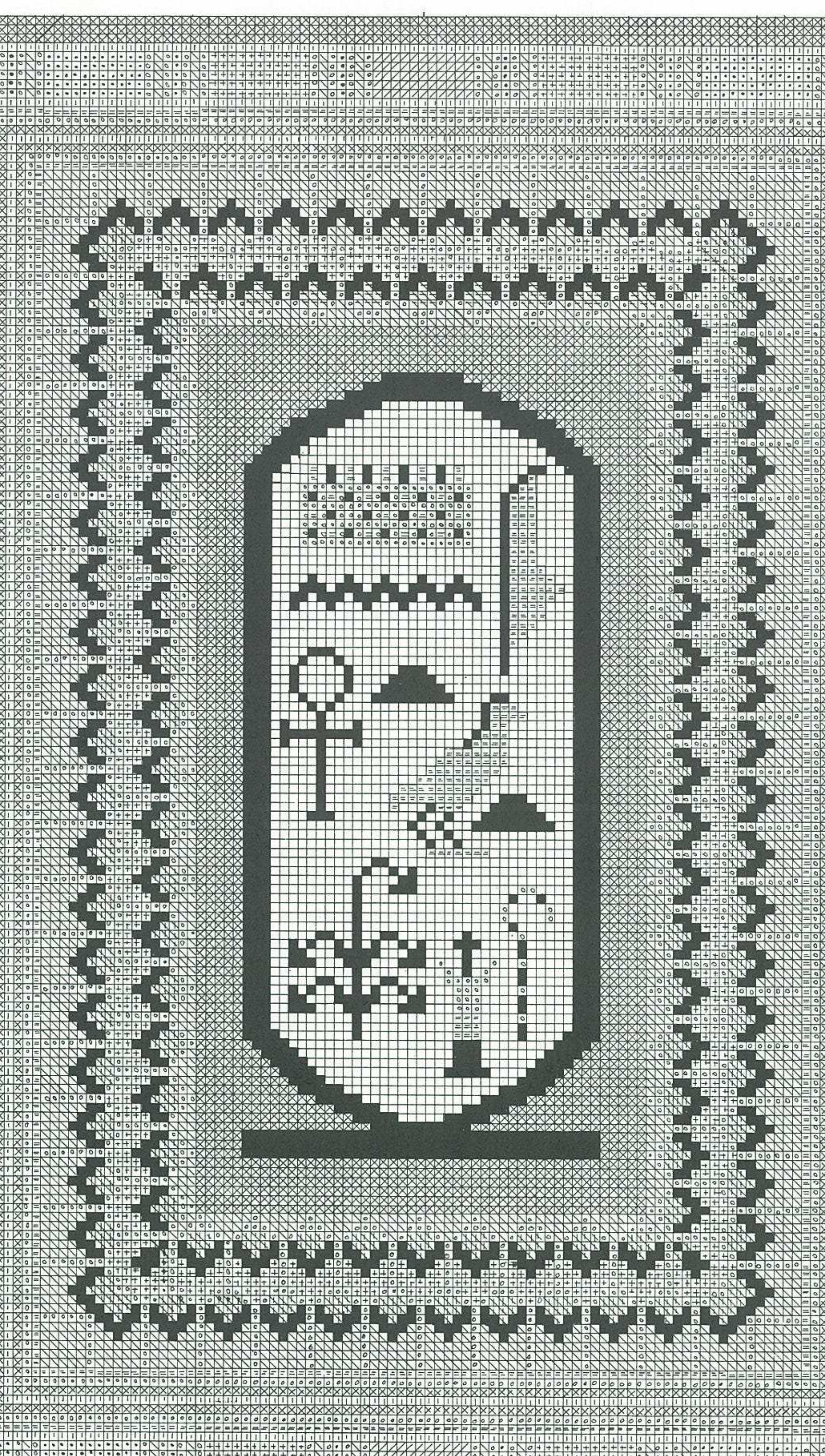
PLATE IX

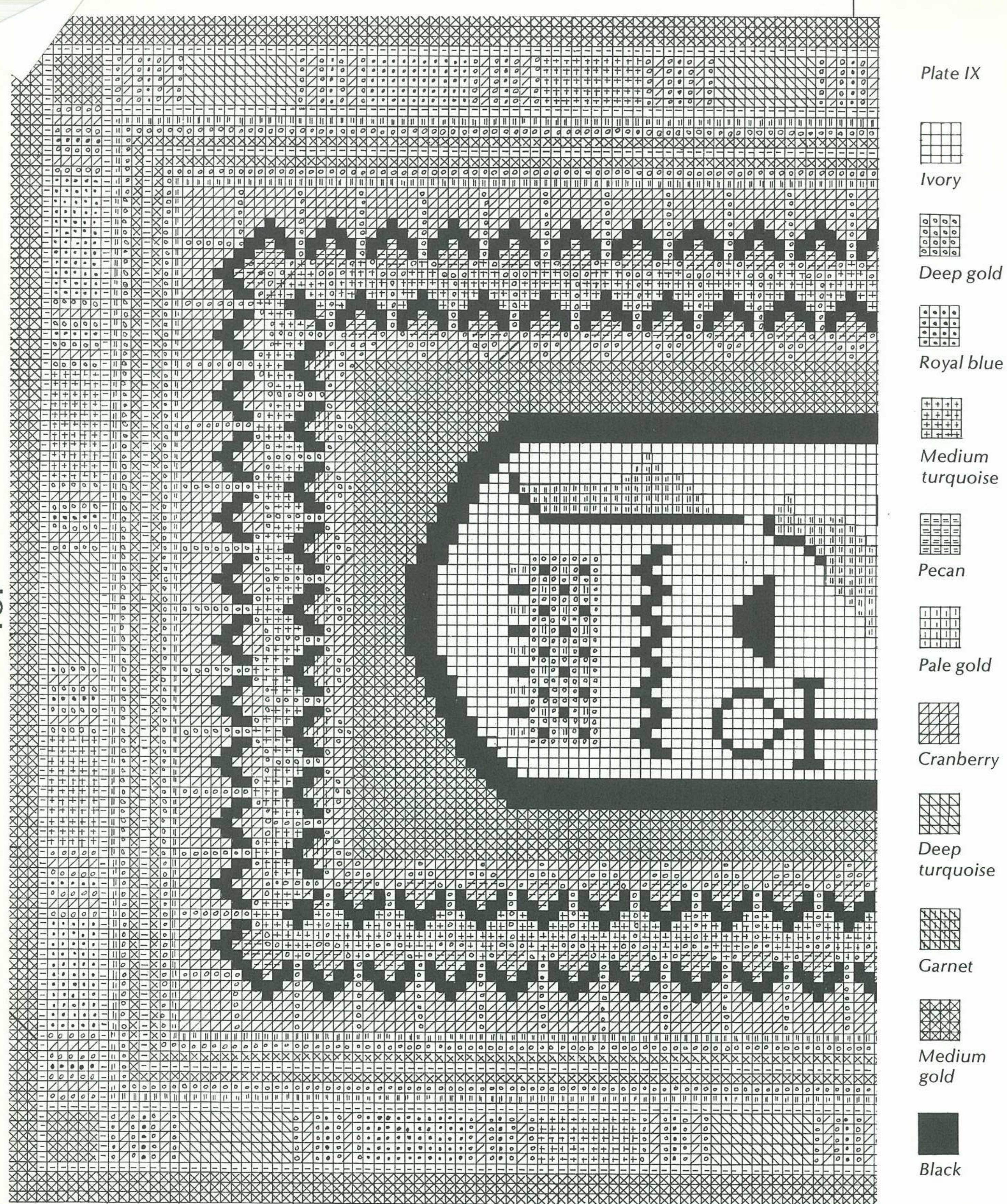
THE NOMEN— TUTANKHAMUN

The Egyptian King was ruler of all that the sun encircled (see Plate I). The cartouche, represented by an outlining rope oval, contains the symbols of Tutankhamun's personal name and affirms the universal nature of his domain. For this design, I've adapted the cartouche-shaped ceremonial box's golden lid with its ebony and painted ivory hieroglyphs. The three top symbols—honorifically placed and followed by the customary epithet, "ruler of Upper Egypt and of On"—mean "Amun" and are read after "Tut" (the bird with half circles) and "*ankh.*"

The outer border comes from four pairs of solid-gold bracelets inlaid with colored glass which were found in the mummy's linen bandages. The red-blue-black inner border is taken from a detail on the solid-gold funerary mask.

The rectangular design, measuring 117 by 165 stitches, was worked on #10 mono canvas in ivory, black, pecan, three shades of gold, cranberry, garnet, royal blue, and two shades of turquoise.





The Nomen—Tutankhamun: Top half of the border

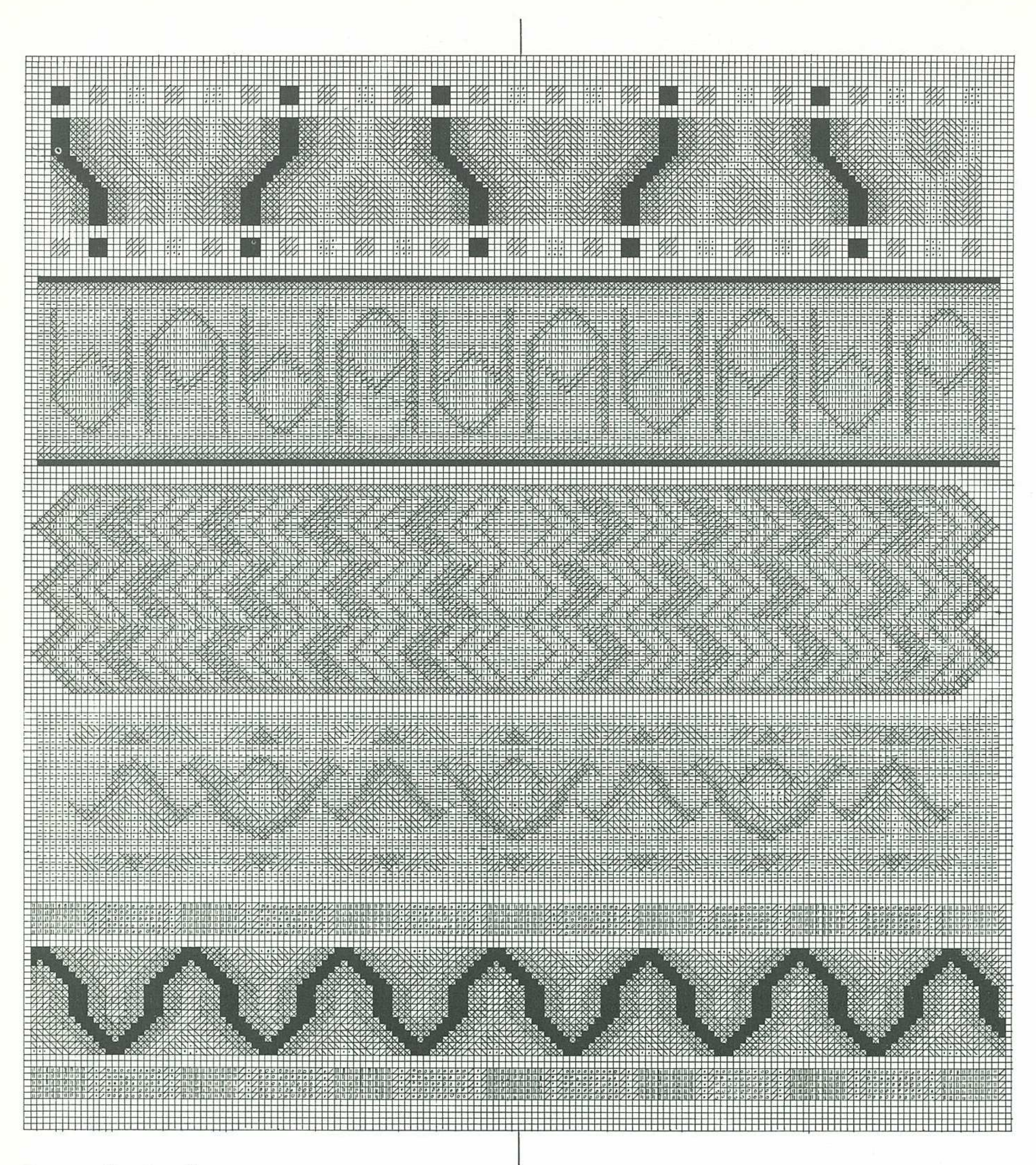
PLATE X

DECORATIVE BORDERS

The almost limitless design motifs, symbols, and details discovered in the King Tut tomb offer the needlepoint craftsman source material for a great variety of borders to use with almost any type of design. I have used border motifs around most of the designs in this book to give them a frame. Plate X shows an amalgam, on one canvas, of five different borders that can be worked individually as belts, cuffs, waistbands, trim, bookmarkers, as well as around your own central compositions.

Both the top and bottom borders are seen on urns, vases, furniture, and unguent vessels. Borders two and three (reading from the top down) are details from the mummiform coffins and visceral caskets. The fourth border of papyrus and lily—the lily is inverted for purposes of design—symbolizes Lower and Upper Egypt.

This composite canvas has been worked on #10 interlocked mono canvas with 3-ply Persian wool. The patterns can be repeated for any required length. If width is a consideration, the same designs can be made narrower by working them on #12, #13, or #14 canvas.



Decorative Borders

Opposite: Right side of the composite canvas

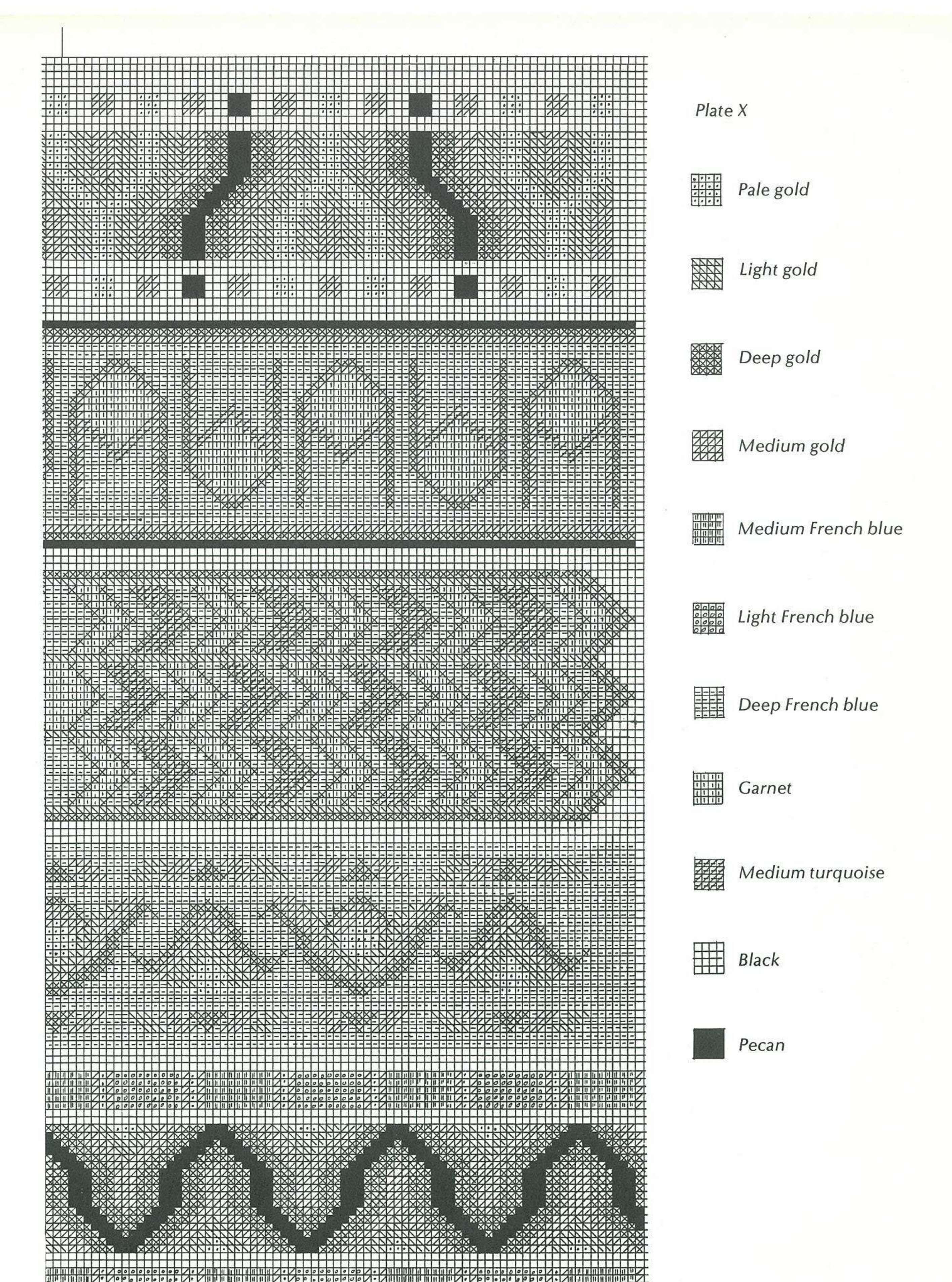

Plate X
Pale gold
Light gold
Deep gold
Medium gold
Medium French blue
Light French blue
Deep French blue
Garnet
Medium turquoise
Black
Pecan

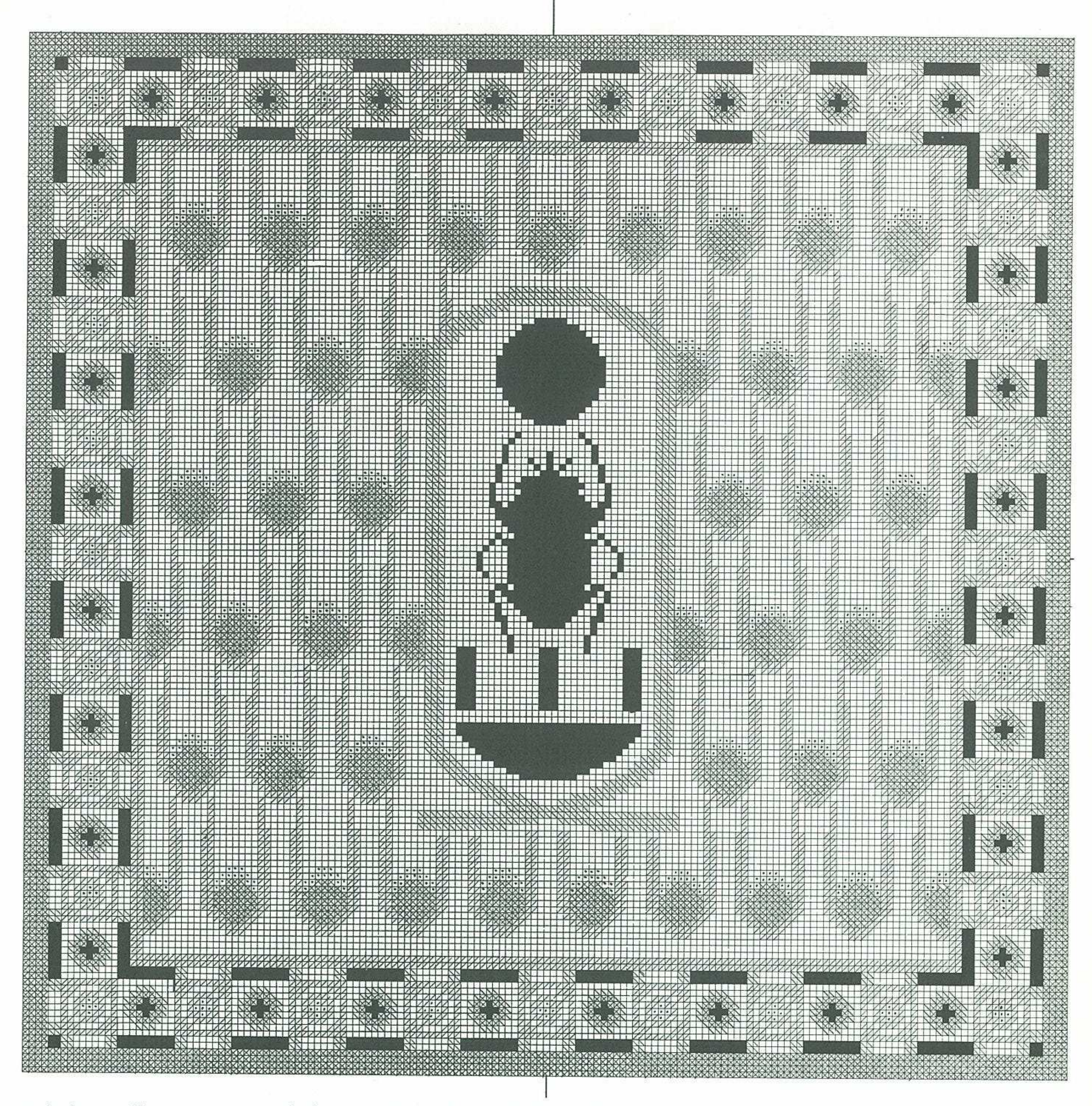
PLATE XI

NEBKHEPERURA

Almost every work of art encountered in the tomb is marked with some variation of Tutankhamun's prenomen, or throne name. The prenomen proclaims the infinite character of Ra, the sun god, and his ability to assume multiple forms—the Lord of Forms is Ra (see Plate I).

For this canvas, the repetitive patterned background is derived from the beaten gold, colored glass, and carnelian details on the mummiform coffins. The outer border is taken from the design of the solid-gold necklace encrusted with red and blue glass attached to the vulture pectoral found around the neck of the King's mummy, between the eleventh and twelfth layers of bandages.

The 165-stitch square was worked on #10 mono canvas in 3-ply Persian yarns in three tones of gold, garnet, navy, and a medium shade of turquoise to represent the colored glass inlaid in beaten gold.



A bilaterally symmetrical design. *Overleaf:* Right half

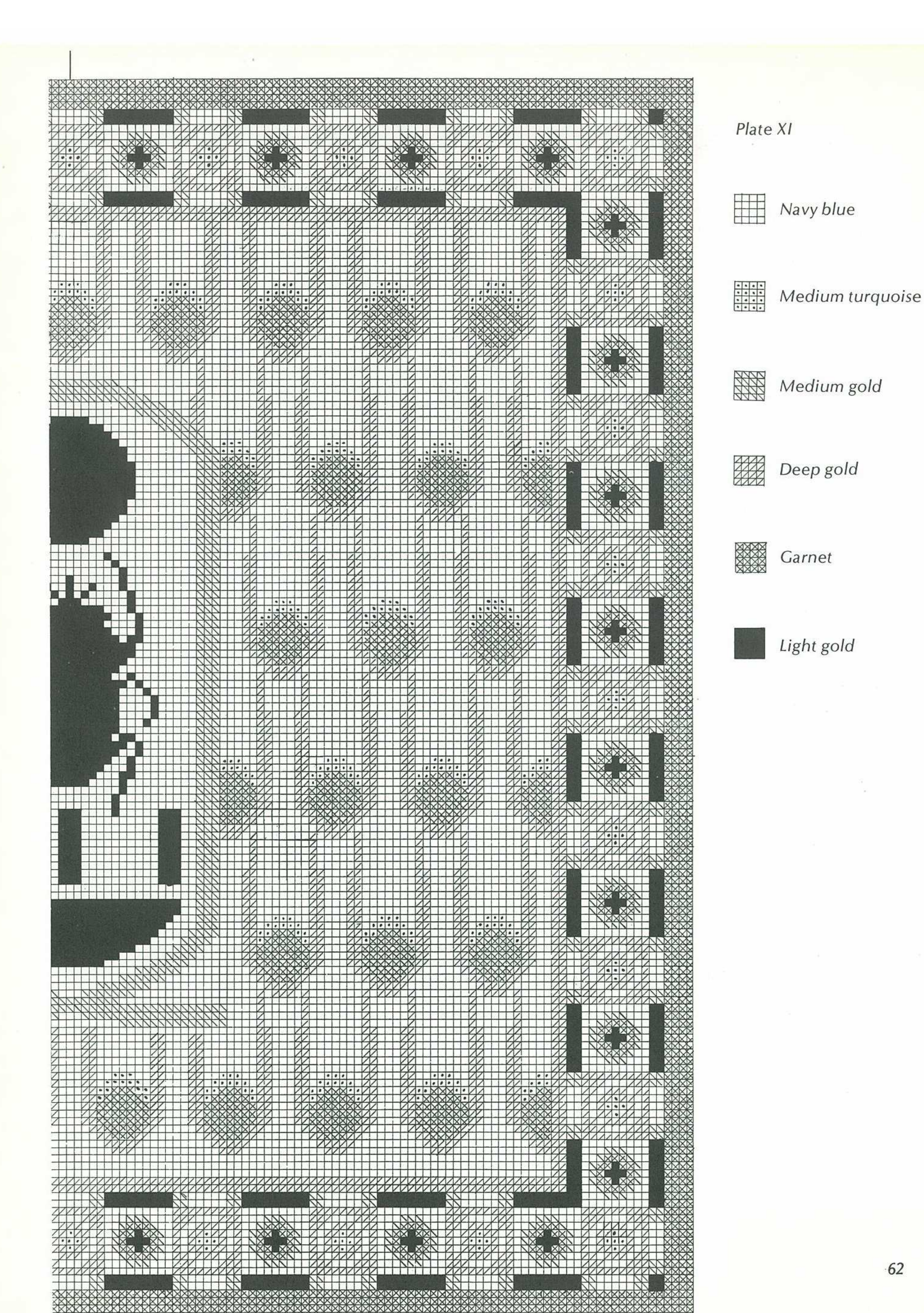

Navy blue
Medium turquoise
Medium gold
Deep gold
Garnet
Light gold

Plate XI

194 x 201

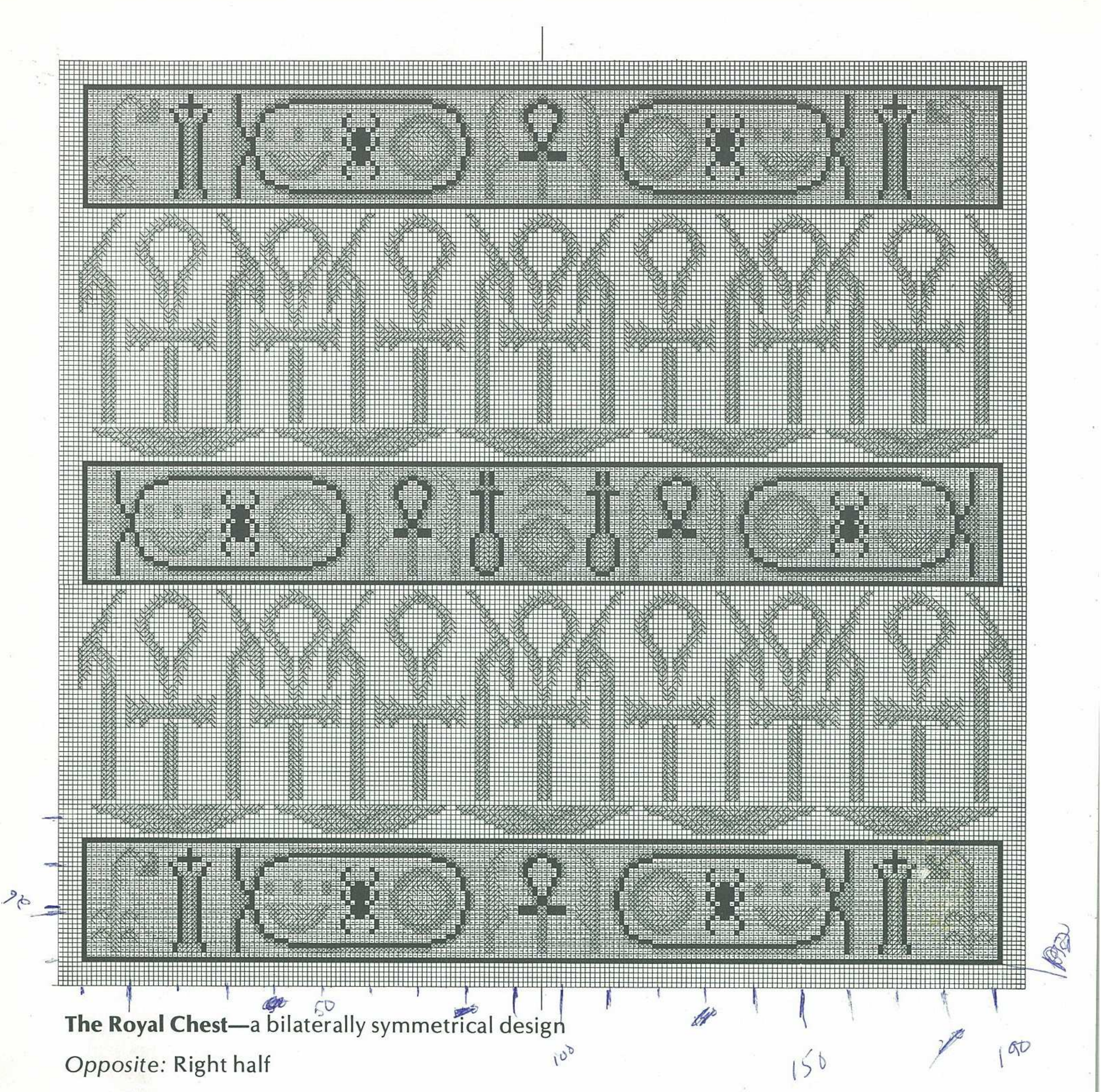
on 14ct 13.8" x 14.4"

PLATE XII

THE ROYAL CHEST

A beautifully ornamented wooden chest found among the King's treasures was the inspiration for this design. The chest's ivory veneers are represented by the three off-white bands gilded with the various names of Tutankhamun. Between the veneers, the panels are embellished with gilded hieroglyphic signs fretted in groups. Each group has the *ankh* symbol for "life" between pairs of "dominion" signs standing on the basket sign for "all."

The 194-by-201-stitch rectangular design was executed on #14 interlocked mono canvas using two strands of 3-ply Persian yarn in pecan, four shades of gold, ivory, and black.



The Royal Chest—a bilaterally symmetrical design

Opposite: Right half

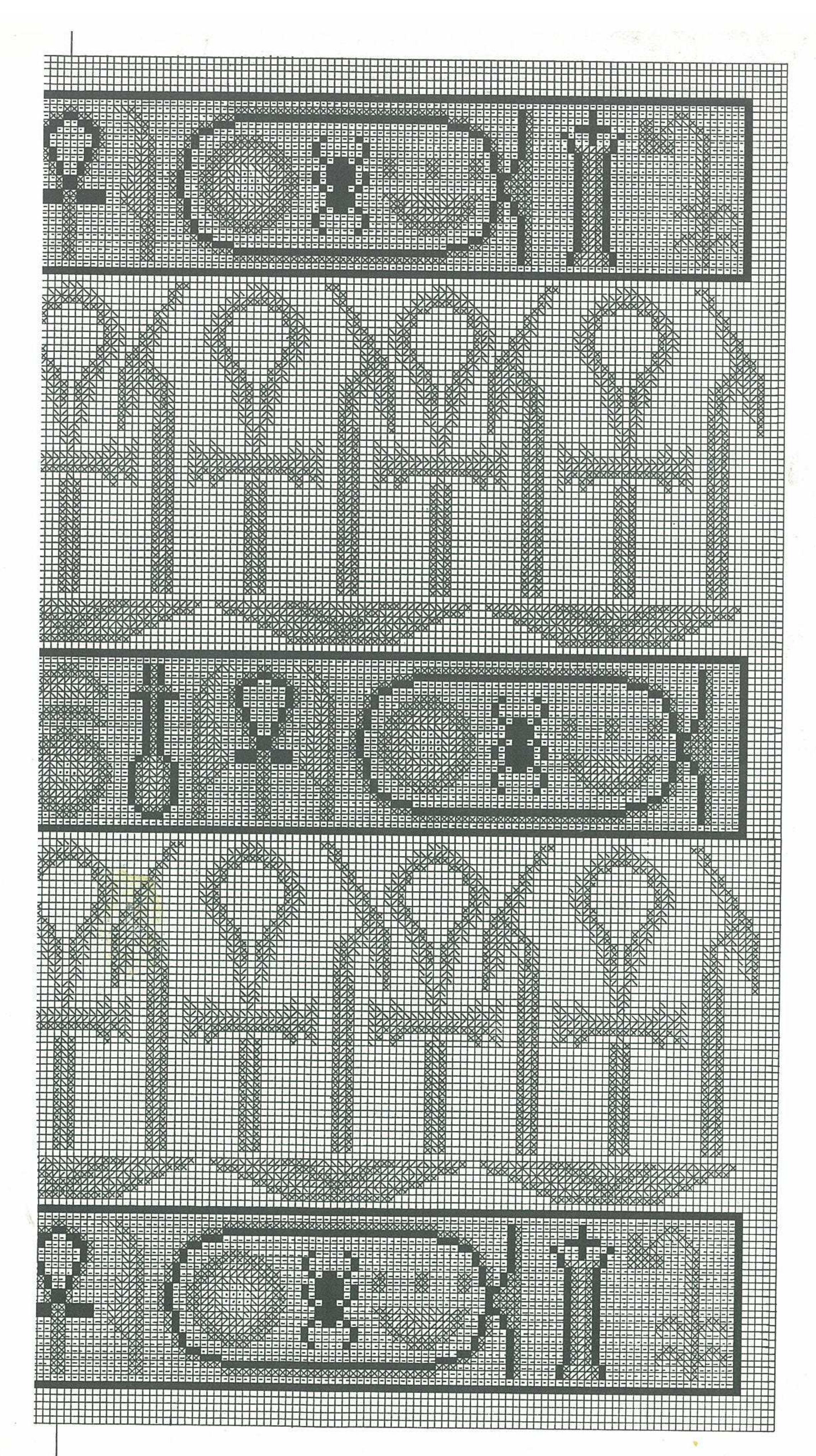


Plate XII

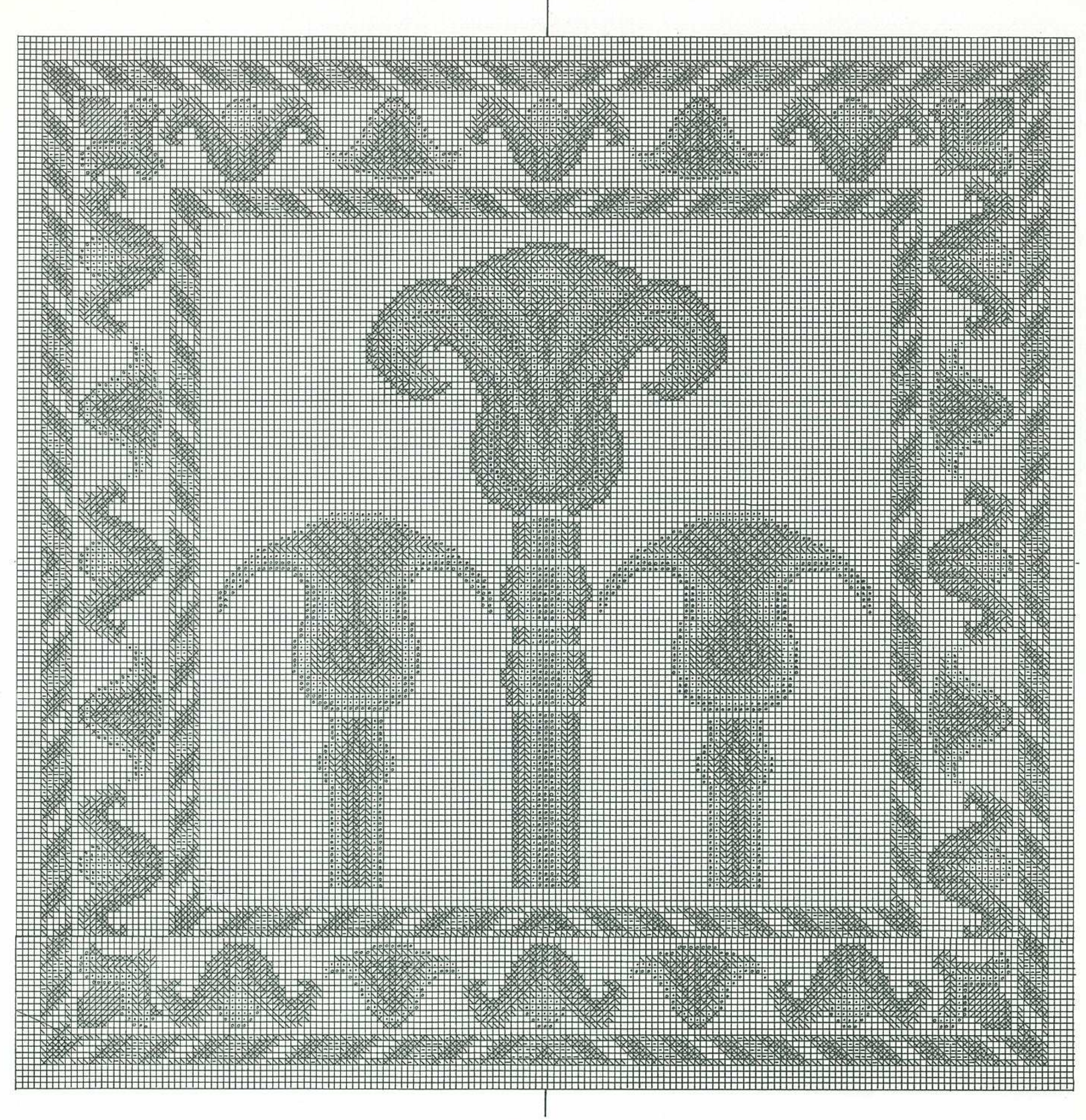
Key	Colour
▦	Ivory
▦	Black
▦	Pale gold
▦	Light gold
▦	Medium gold
▦	Deep gold
■	Pecan

PLATE XIII

UPPER AND LOWER EGYPT

Tutankhamun, the living image of Amun, reigned over Upper and Lower Egypt, whose symbols were the lily and the papyrus. They can be seen in alternating pattern on the base of one of the miniature gold coffins, inlaid with colored glass and carnelian, that contained the King's internal organs, and they are found in innumerable architectural carvings, stelae, and objects of art. In this needlepoint design, the lily is flanked on either side by the papyrus. Alternating lilies and papyrus form the border.

The 173-stitch square is worked on #10 mono interlocked canvas in ivory, black, cranberry, and four shades of gold.



A bilaterally symmetrical design. *Overleaf:* Right half

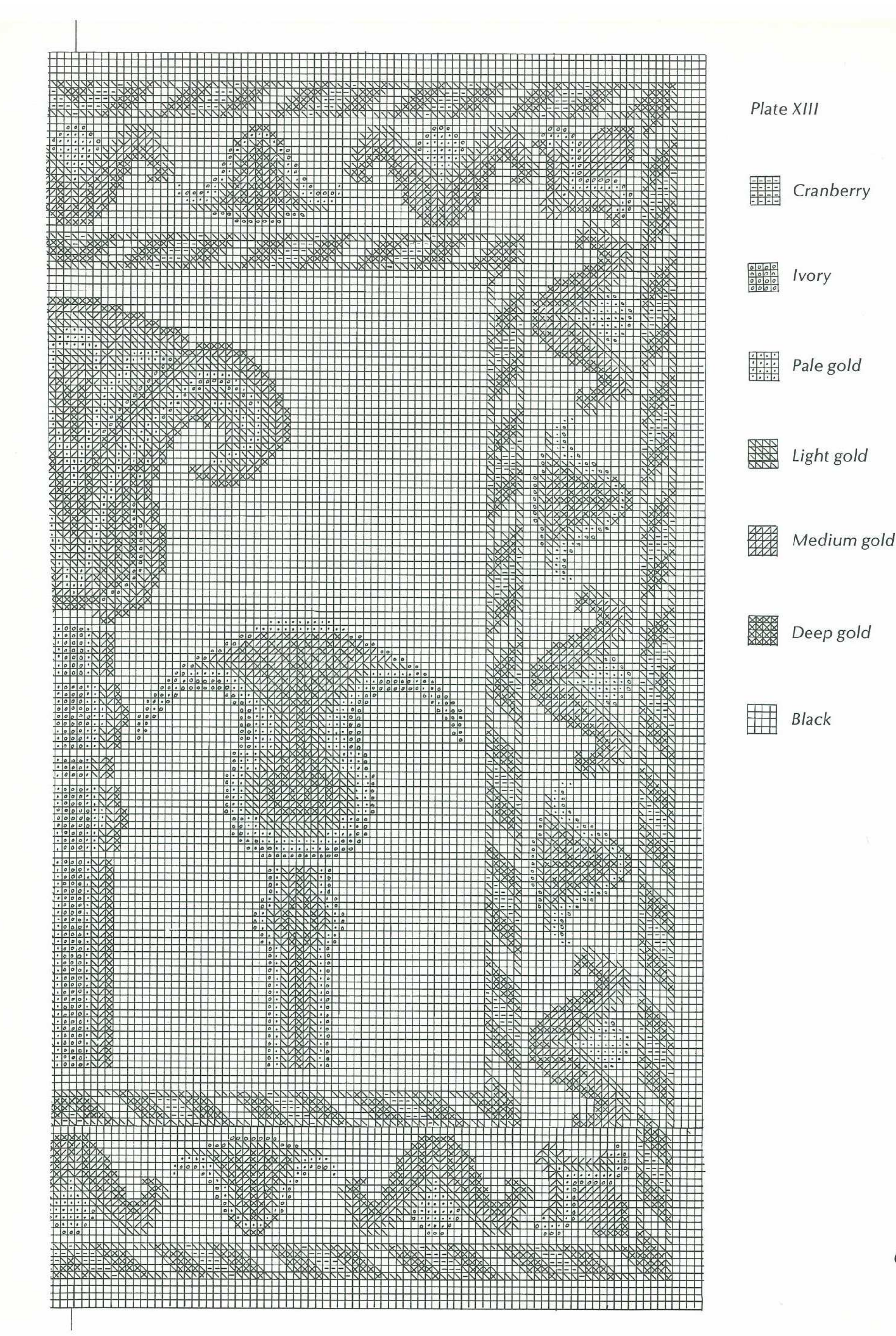
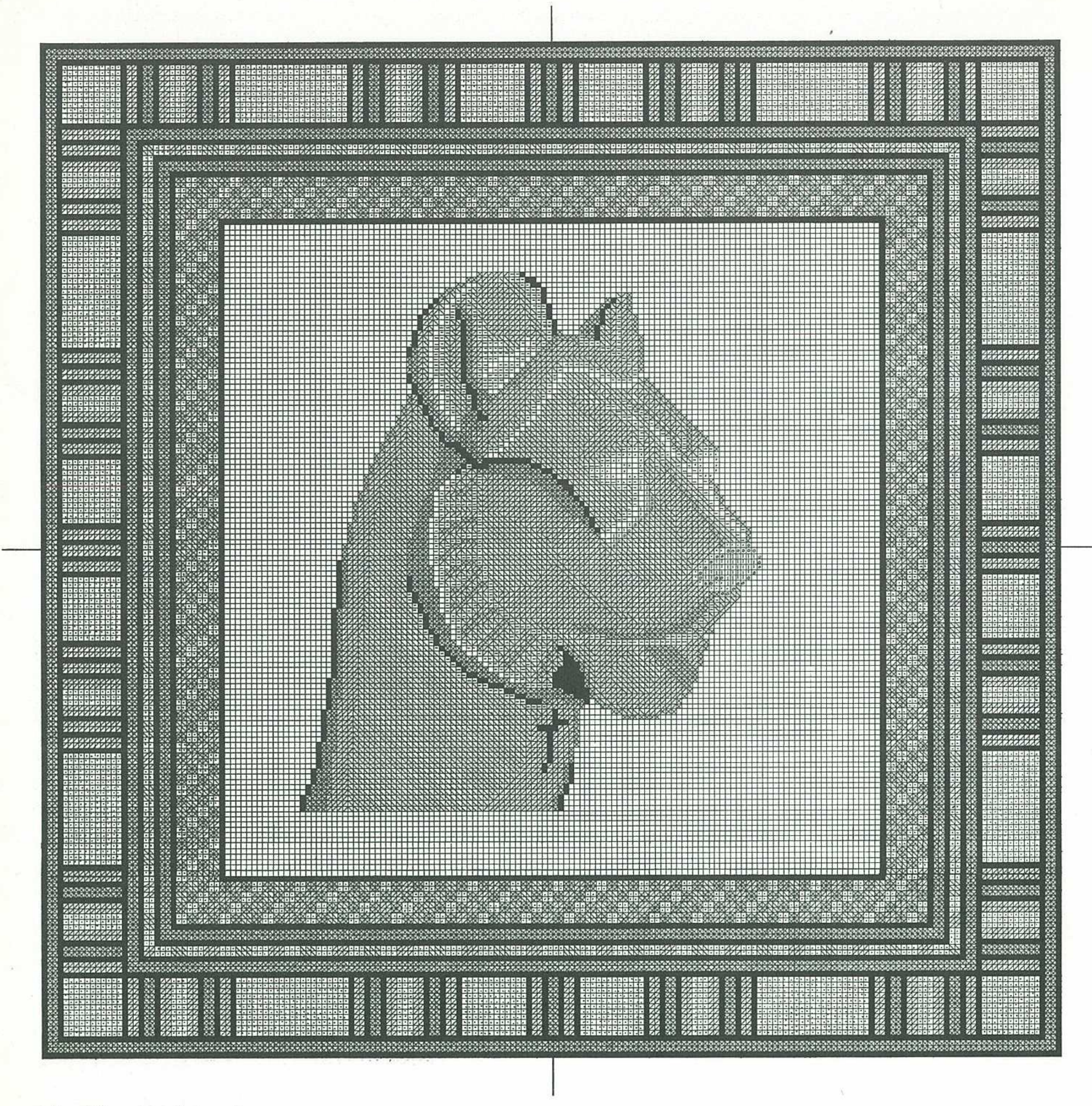

Plate XIII
Cranberry
Ivory
Pale gold
Light gold
Medium gold
Deep gold
Black

PLATE XIV

THE LION BEDSTEAD

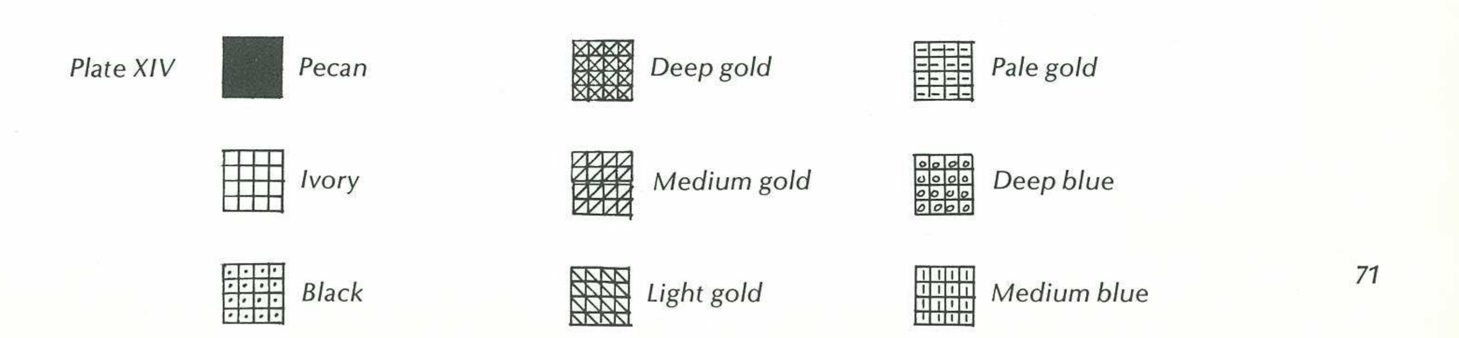
Sekhmet, the lioness goddess, appears on a carved-wood and gilt lion bed in the tomb's Antechamber. She is depicted with painted eyes lidded in black glass, blue-glass nose and drops under her eyes. A painted wooden chest containing many hastily assembled articles was also discovered in the Antechamber; its three consecutive borders were the basis for the borders of this design.

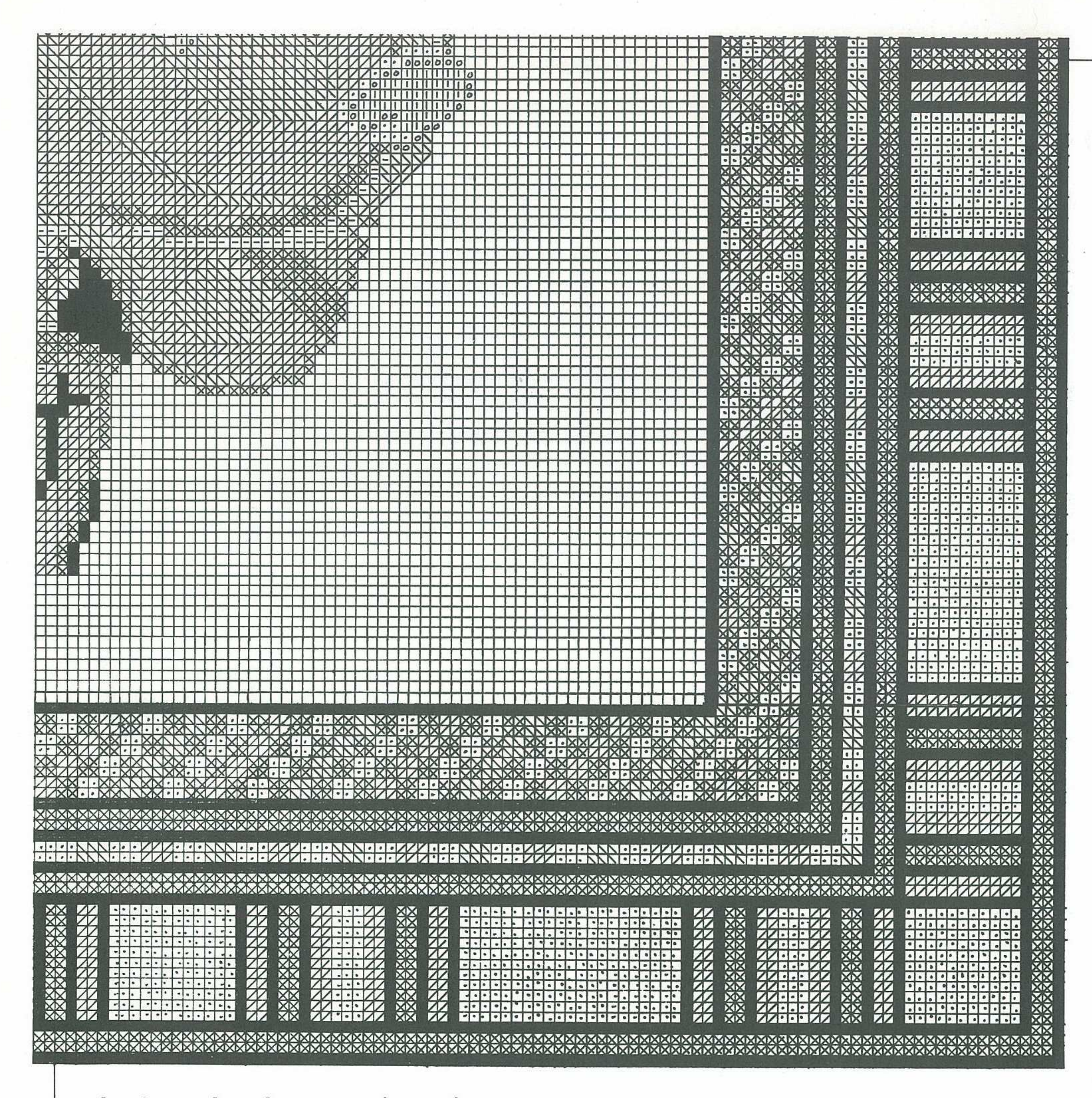
The 190-stitch-square design was worked on #13 mono canvas in ivory, four tones of gold, two shades of blue, black, and pecan. Two strands of 3-ply Persian yarn were used.



The Lion Bedstead

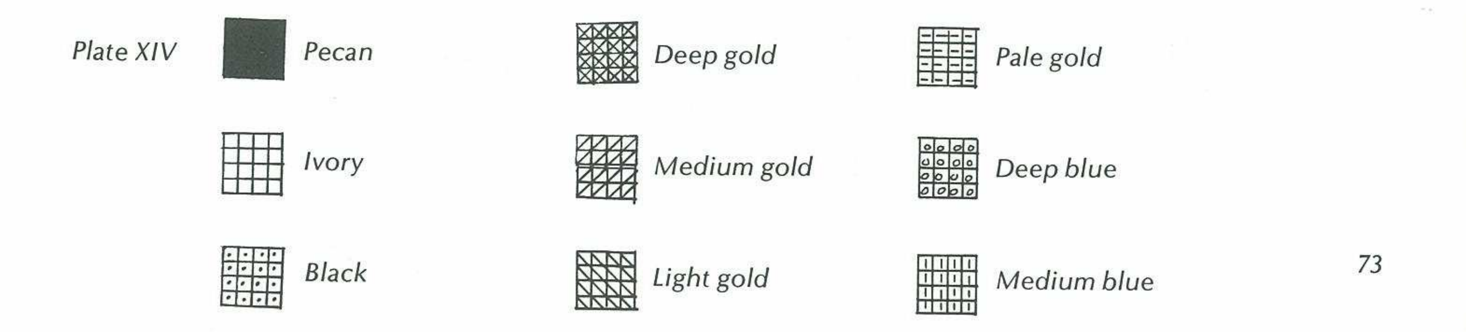
Upper-right quadrant





The Lion Bedstead: Lower-right quadrant

Upper-left quadrant



The Lion Bedstead: Lower-left quadrant

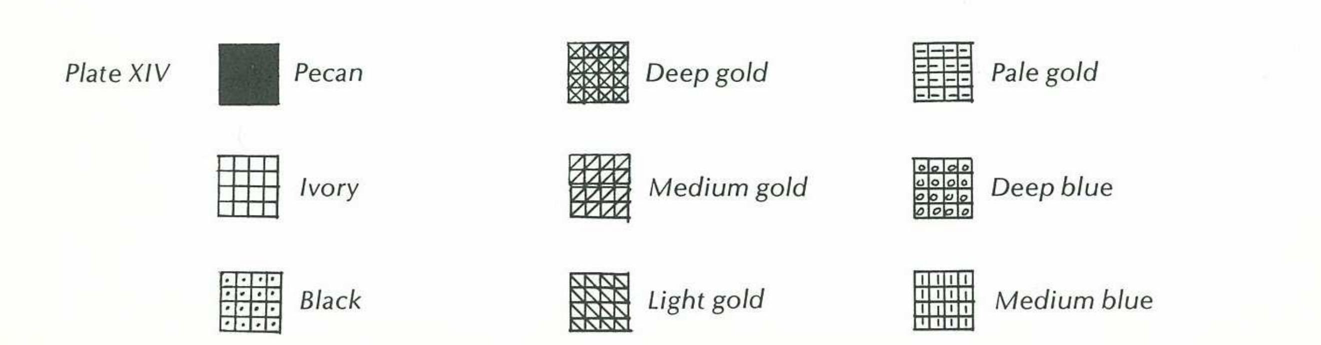
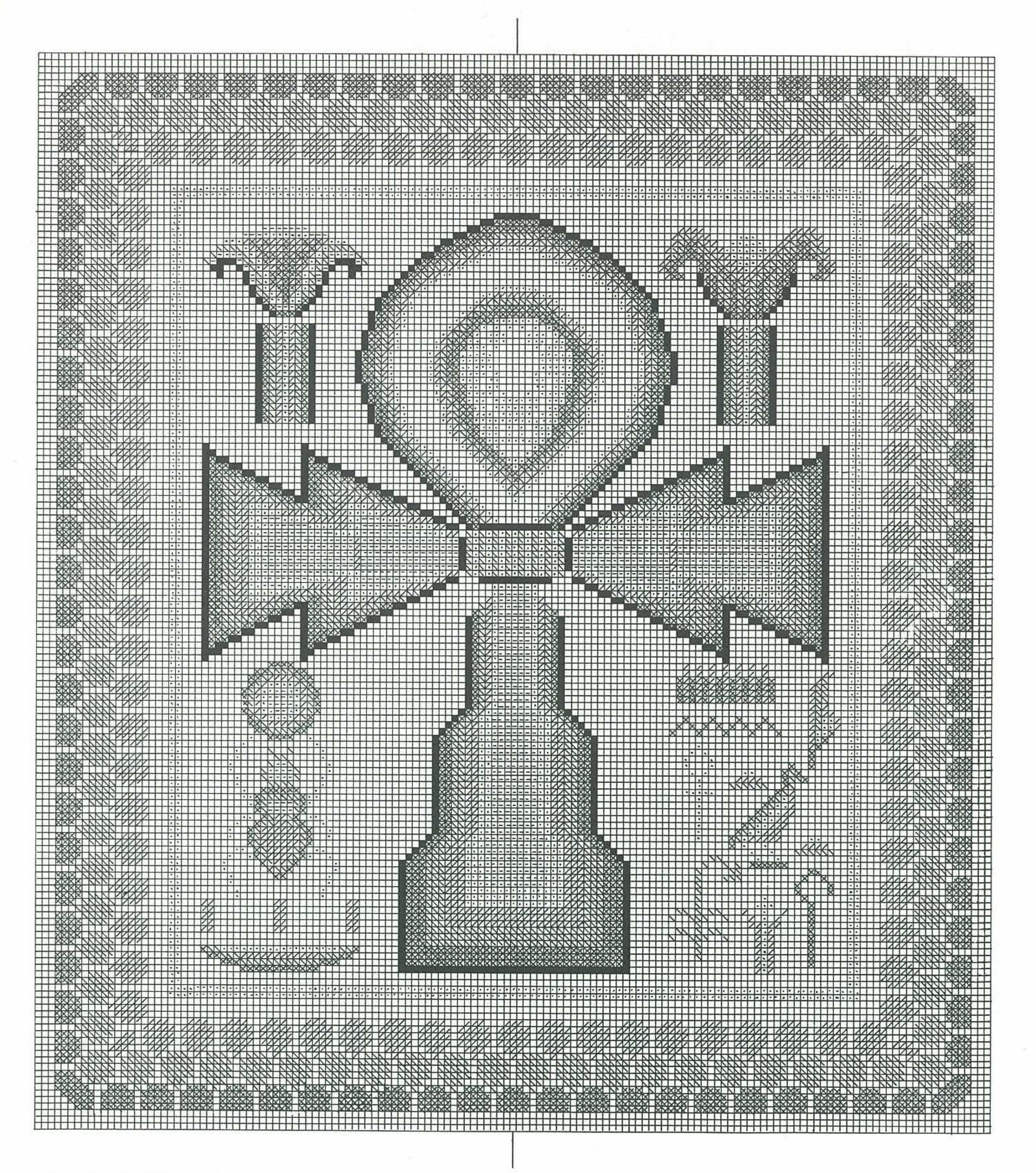


PLATE XV

THE ANKH MIRROR CASE

Ankh stood for "hand mirror" and was also the word for "life." The artisan who fashioned this work must have been indulging in a bit of wordplay. The *ankh* in this design was inspired by the *ankh*-shaped mirror case overlaid with gold found in the cartouche-shaped box in the tomb's Treasury chamber. The upper corners of the canvas include the symbols for Upper and Lower Egypt, the lily and the papyrus. In the lower corners are the usual throne and personal names. The outer border is a modification of the conventional interpretation of the feather motif, associated with the torso designs in representations of Nekhbet, the vulture goddess.

This 145-by-163-stitch rectangular design has been worked with 3-ply Persian yarn on #10 mono canvas in five tones of gold, pecan for accent, and royal blue for the background and matrix.



The Ankh Mirror Case

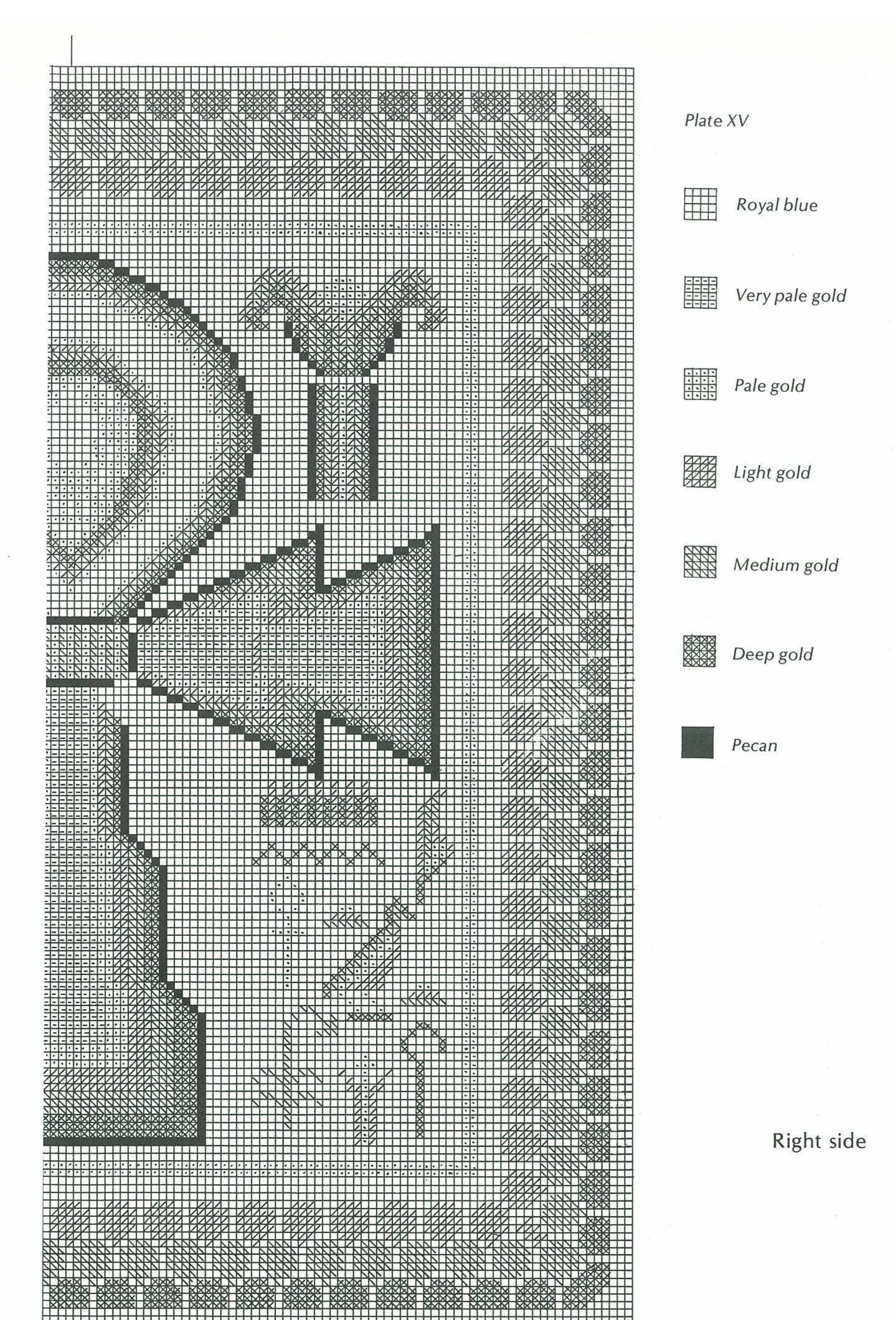
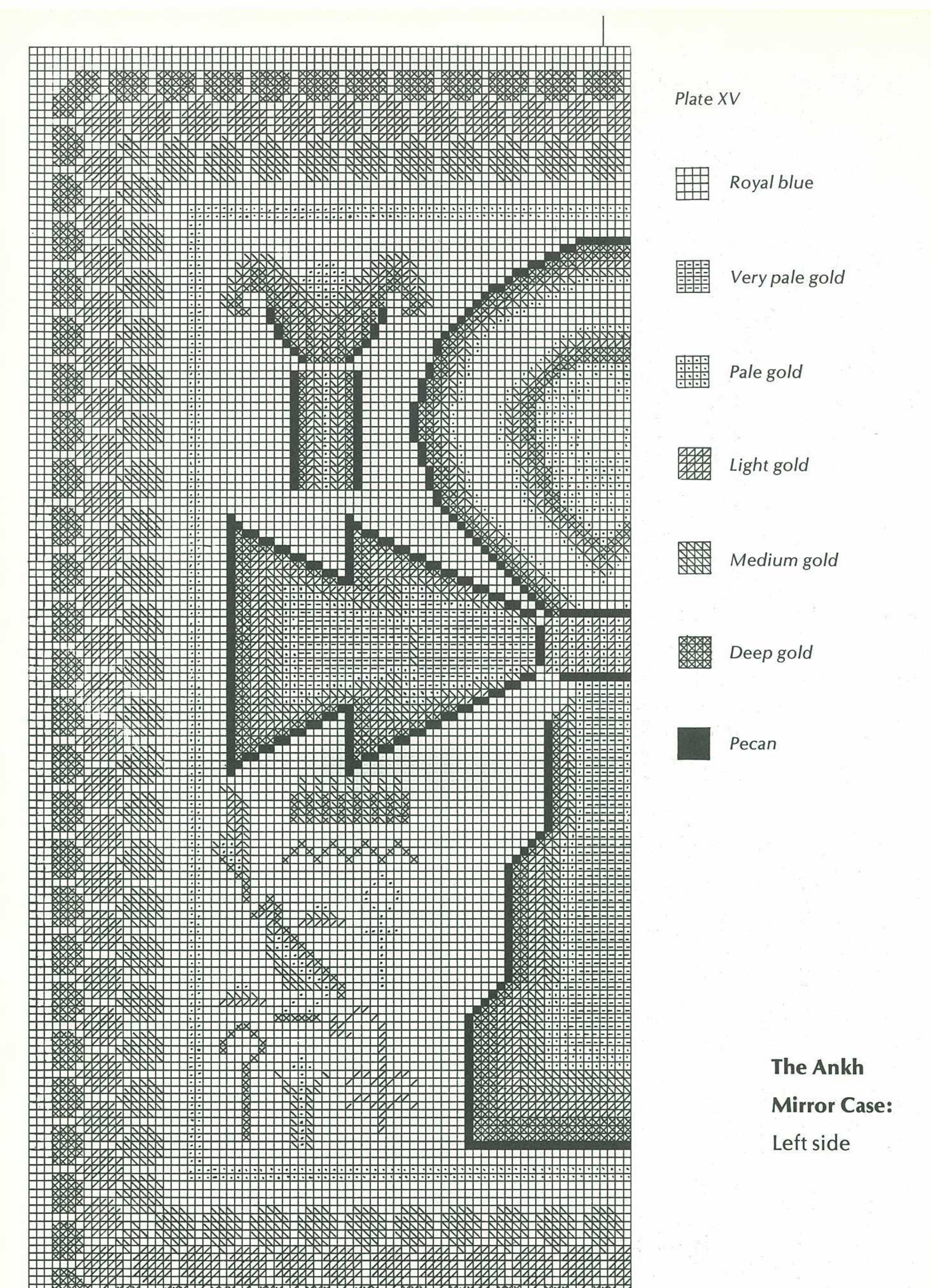

Plate XV
Royal blue
Very pale gold
Pale gold
Light gold
Medium gold
Deep gold
Pecan
Right side

Plate XV



The Ankh Mirror Case:
Left side

PLATE XVI

TUTANKHAMUN'S CHAIR

This two-tone, ebony-and-ivory geometric pattern is derived from the curved backrest of a chair found in the Antechamber. Because of its scale, it is believed to have been made for Tutankhamun when he was a child.

The 145-stitch square is worked on #10 mono canvas and represents the ebony wood with ivory marquetry.



Tutankhamun's Chair—a bilaterally symmetrical design

Opposite: Right half

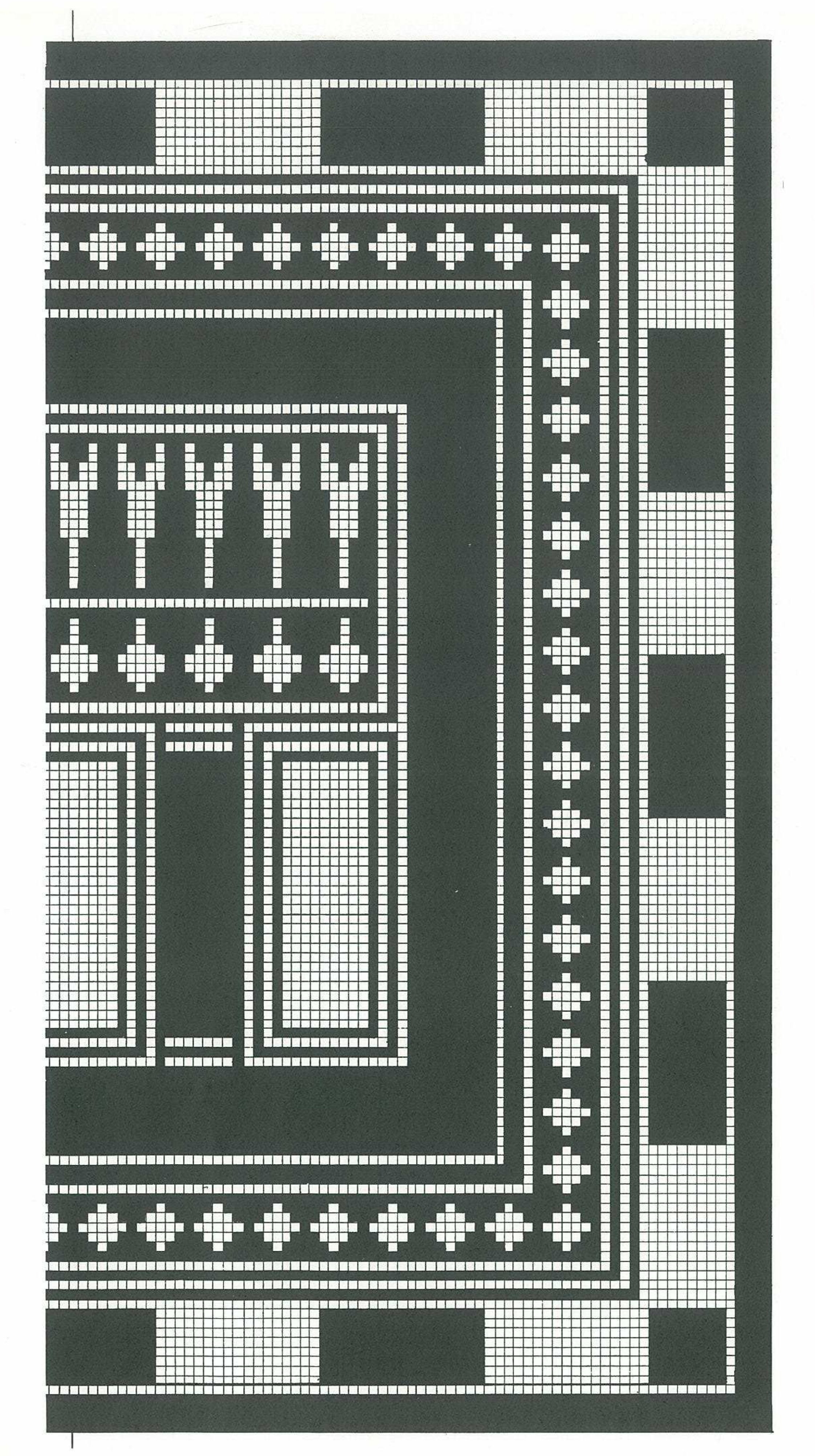


Plate XVI

Ivory

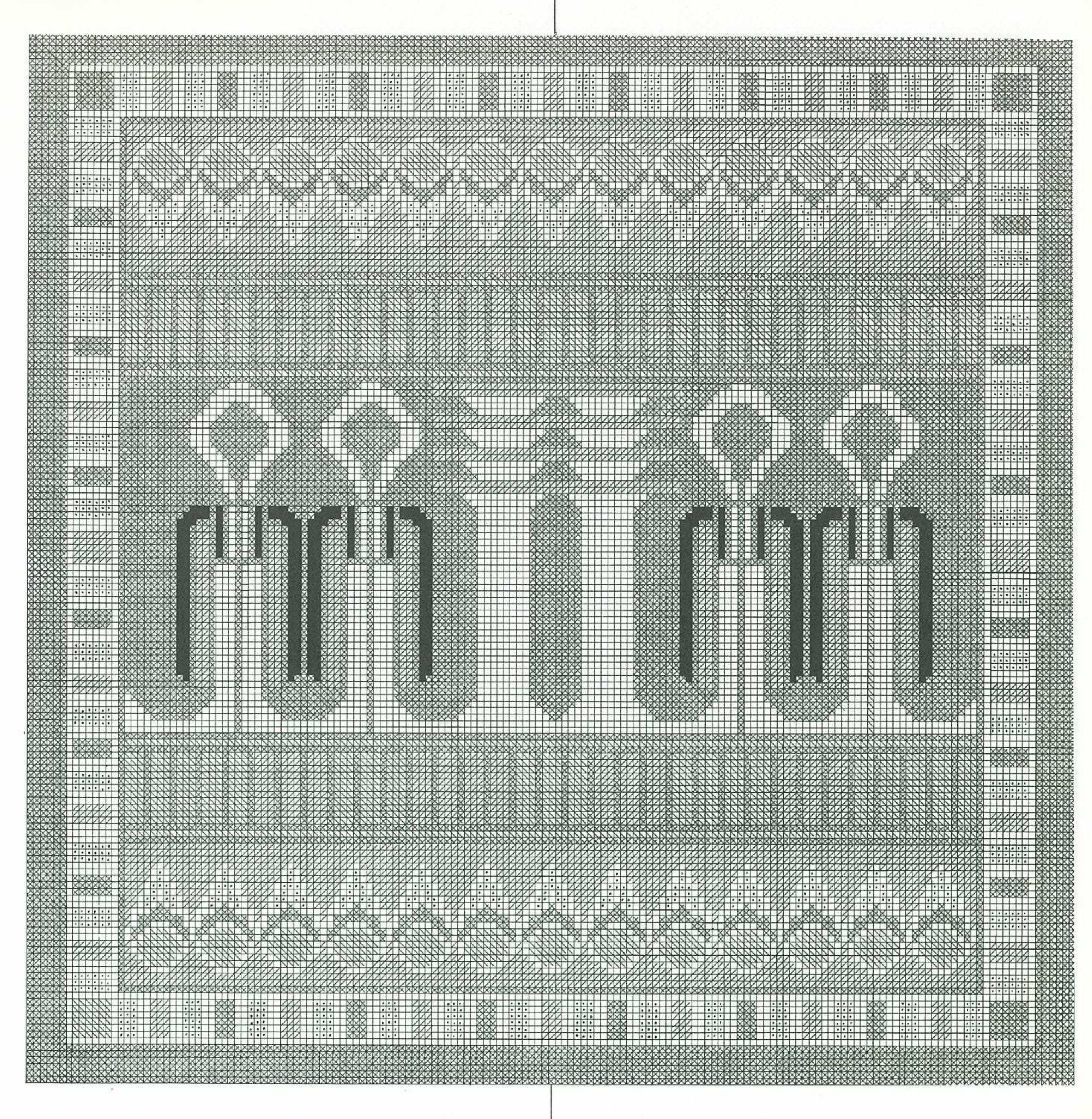
Ebony

PLATE XVII

THE OUTER SHRINE

Tutankhamun's Burial Chamber was nearly filled by the outermost wooden shrine. It measures seven feet long, eleven feet wide, and nine feet high, and is overlaid with gold on a layer of plaster. Three other floorless shrines and a stone sarcophagus were enclosed in it. The repetitive motif of the symbols for the knot of Isis and the *djed* pillar, the life-giving force of the sun and the amulet of stability, is the central theme of this needlepoint design. The gold, red, and black borders are derived from details on the outermost mummiform coffin.

The design, measuring 161 stitches wide by 162 stitches high, is worked on #10 mono canvas in 3-ply Persian yarn in black, white, cranberry, and three tones of gold.



A bilaterally symmetrical design

Overleaf: Right half

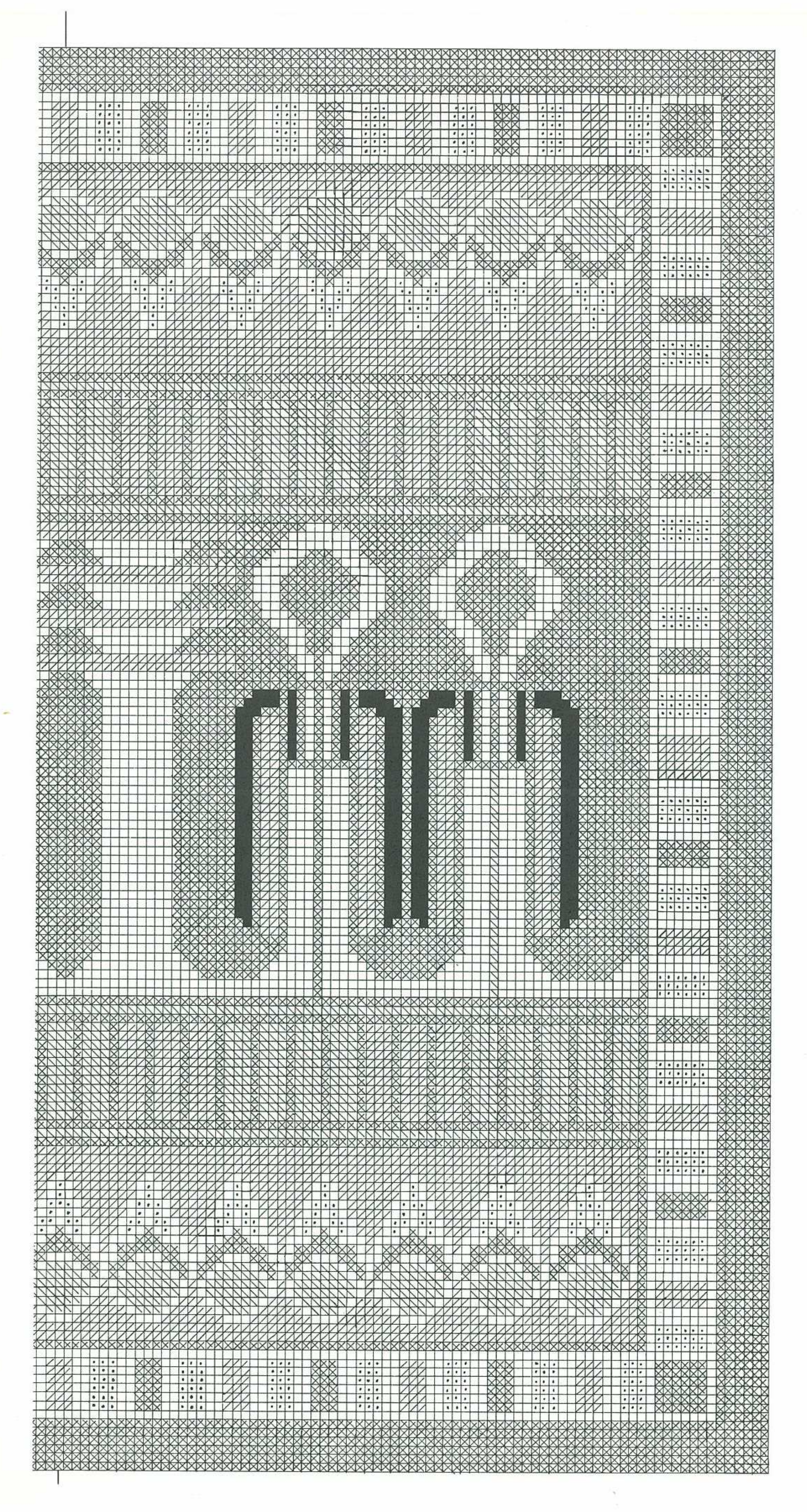


Plate XVII

Deep gold

Cranberry

Medium gold

Light gold

Black

White

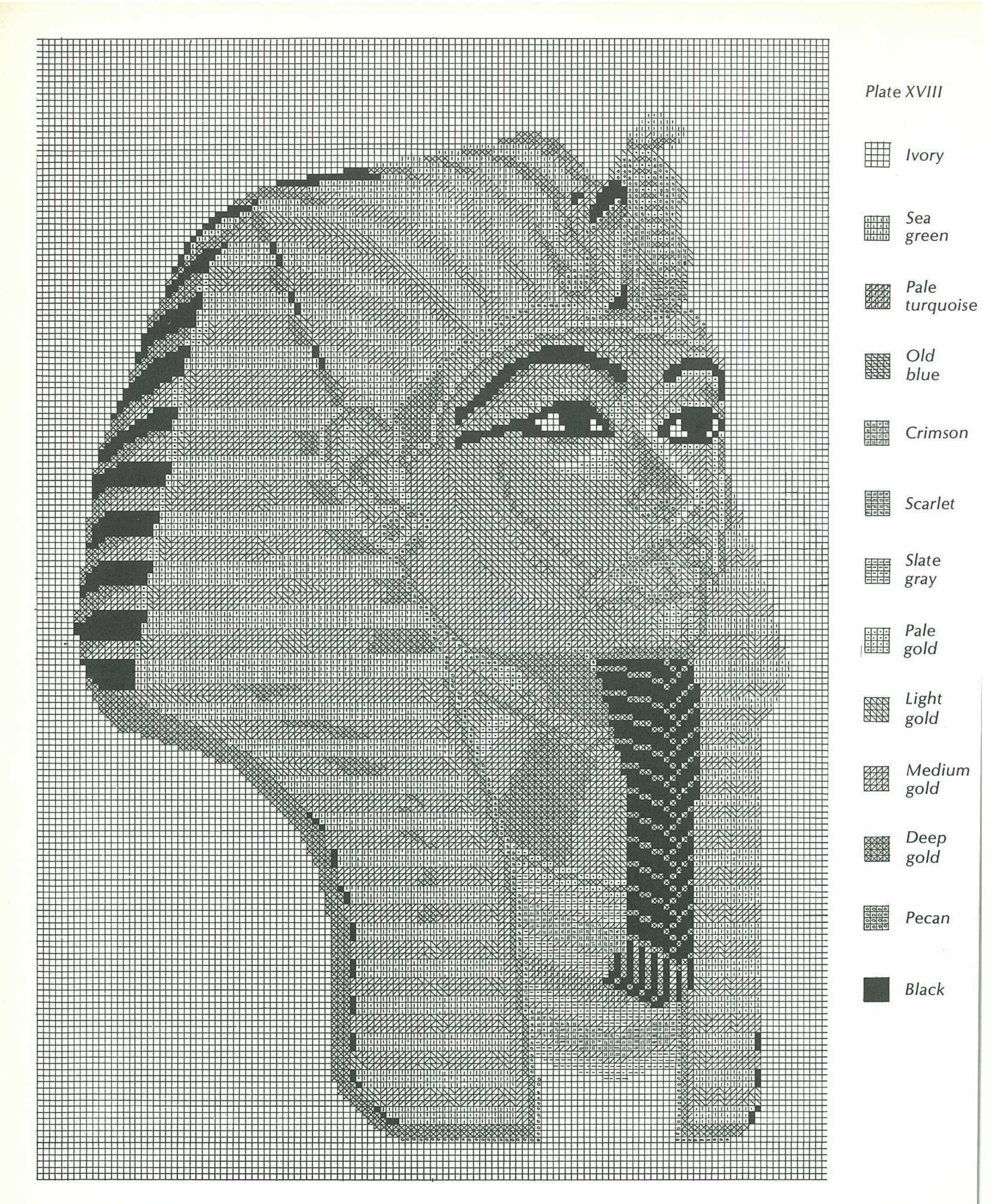
PLATE XVIII

THE ROYAL MASK

The mask of beaten solid gold is probably the most instantly recognizable work of art from the tomb. It is also the most accurate depiction of Tut: the narrow eyes, the shapes of the nose and chin, the fleshy lips mirror the face of the mummy itself. The funerary mask was placed over the head and shoulders of the linen-wrapped mummy, which lay within three nested mummiform coffins bearing the Pharaoh's image. The coffins were, in turn, placed in a stone sarcophagus within the outer shrines.

The young King's reign was tied to the cult of Aton, but certain details in the mask refer to the solar cult of the Pyramid Age, when dead rulers were believed to become identified with Ra, the sun god. Ra was always portrayed in gold with lapis hair; in the mask, the face and neck are gold, the eyebrows and lashes are lapis lazuli, and the stripes of the *nemes* (headdress) and plaited false beard are blue-glass imitations of lapis. Tutankhamun's sovereignty over Upper Egypt is symbolized by the vulture's head upon the brow, and the cobra indicates his rule over Lower Egypt.

The 117-by-168-stitch design was worked on #14 interlocked mono canvas in pecan, four shades of gold, black, white, two shades of red, French blue, gray, turquoise, and deep sea green with two strands of 3-ply Persian yarn.



The Royal Mask

ABOUT THE AUTHOR

ROBERT H. ROSS is an architectural interior designer. He has degrees in architectural design from the University of Pennsylvania in Philadelphia and from the University of Michigan at Ann Arbor. He is also a rug and carpet designer and has designed needlepoint professionally and for his own pleasure for many years. He lives in New York City.

$8.95

TREASURES OF TUTANKHAMUN IN NEEDLEPOINT

By Robert H. Ross

Photographs by Edward L. Wintringham

The extraordinary artifacts found in the tomb of King Tut have drawn millions of Americans to the museum exhibit that has been touring the United States, breaking attendance records everywhere it has gone.

Many of the vivid designs that decorate these ancient works of Egyptian art were executed in a dazzling geometrical style which the designer/author of this book saw could be adapted logically to needlepoint canvas. With the exception of the extraordinary golden funerary mask (front cover), he chose not to stitch facsimiles of the objects found in the tomb. Rather, he combined border designs, hieroglyphs, jewelry motifs, inlay patterns, the forms of certain objects, and created stunning compositions of his own. He rendered them with a brilliance of color that is rarely achieved in wool stitchery.

The color plates and detailed graphs show each composition in its entirety. The graphs are then shown in enlarged sections—halves or quadrants—and are accompanied by color keys. From these, any needlepointer of average skill can reproduce Robert Ross's exceptionally rich and elegant designs.

ROBERT H. ROSS is an architectural interior designer. He lives in New York City.

18 color plates • 50 graphs

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